

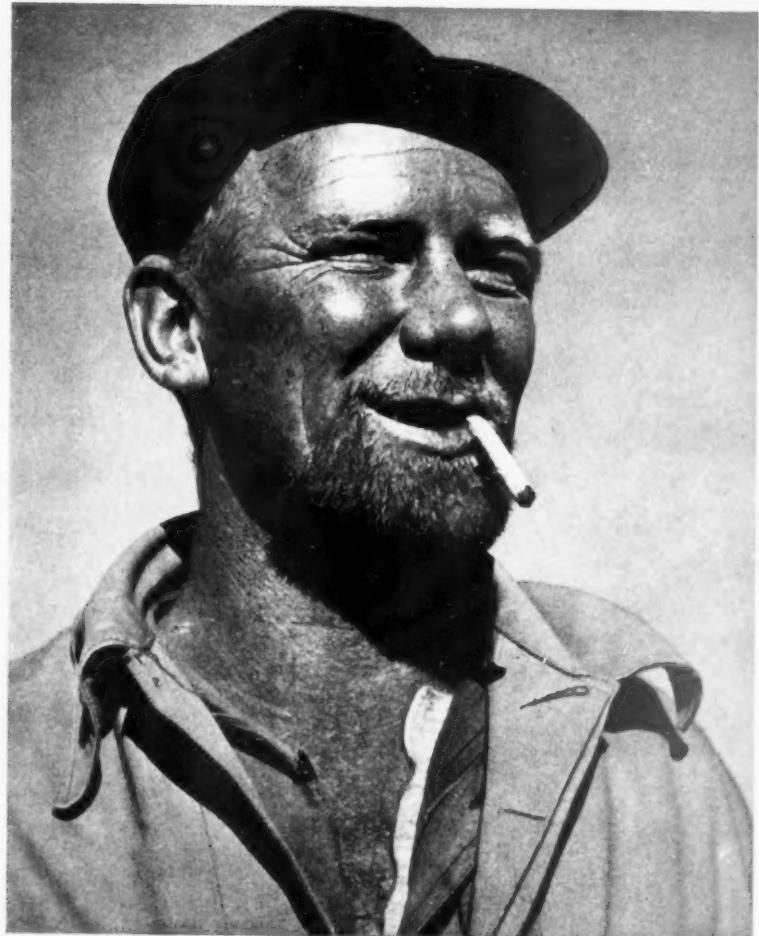
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THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY

KODAK (AUSTRALASIA) PTY. LTD.

YEAR NINETEEN FIFTY-THREE



THE SEAMAN

H. CLEVELAND

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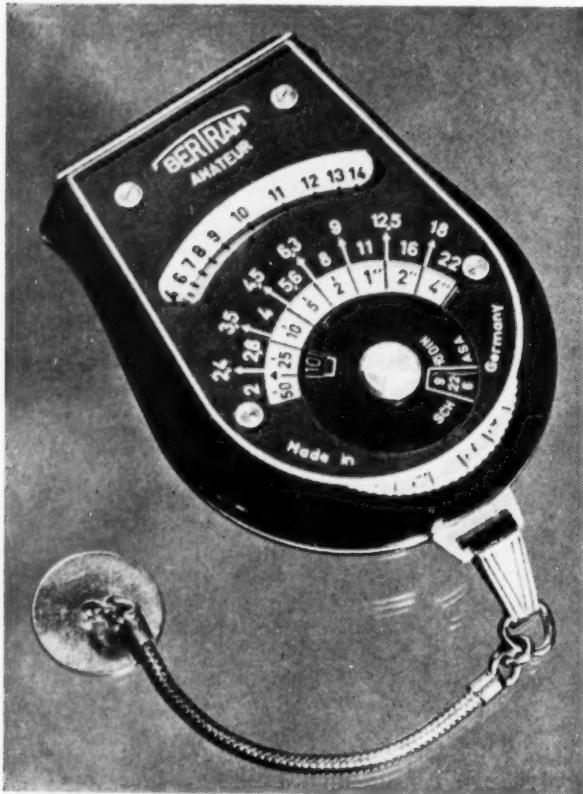
1. Whitehall
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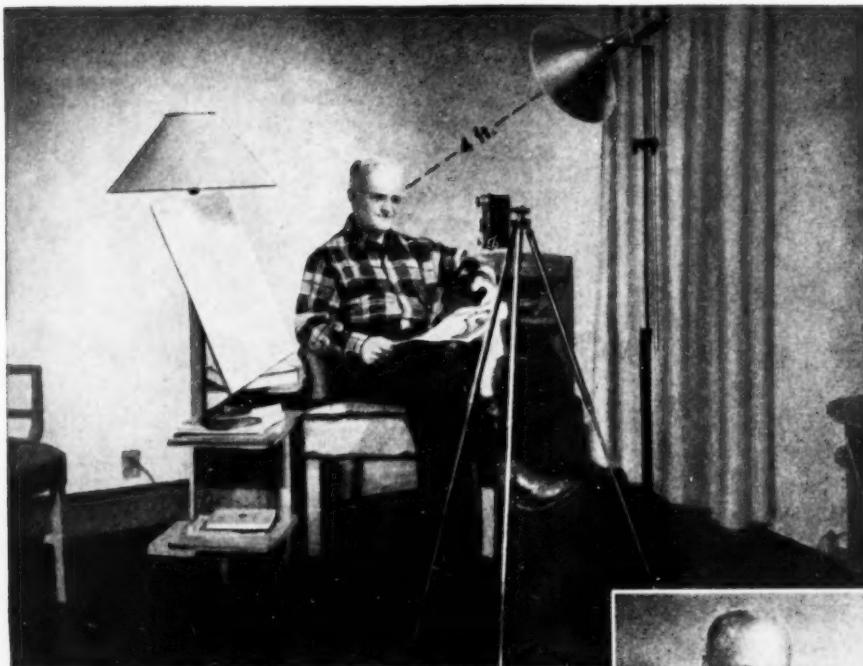
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SINGLE LAMP AND REFLECTOR FOR THIS PICTURE

Exposure Data: 1/10 second at f 4 or f 4.5, with one 500-w. Photoflood in a reflector at 4 feet.



An R2 Photoflood or a 500-watt Photoflood in a reflector can be used. A reflector, such as a white matte card, is also required. Place the lamp slightly above and to one side of the camera. This position provides nearly full front lighting with slight shadowing for roundness in portraits and casts the subject shadow out of important picture areas. Place the reflector just outside the picture area and at the angle which reflects the maximum amount of light into the shadowed areas of the face. Direct the lamp at the reflector rather than at the subject. Place the subject close to a light-coloured background, as dark backgrounds are usually unattractive in informal colour portraits. The floor lamp shown in the above illustration was not used as a light source in taking this picture.

with K135 Type 'A' Kodachrome Film



CAMERA LIGHT AND SIDE LIGHT FOR THIS PLEASING RESULT

Exposure Data: 1/10 second, between f 4 and f 5.6, with two reflector Photolite 500-w. Lamps at 5 feet.



Two 500-watt Photofloods in Reflectors (matte) can be used instead of reflector Photolite Lamps. The two lamps, placed as shown in the illustration, provide an effective basic lighting for most indoor portraits. Place one lamp at the camera near lens level, another as a side or modelling light above lens level. Arrange the side light so that it casts a triangular area of light on the cheek of the subject opposite the lamp. Place the subject close to a light-coloured background if the background is not to be lighted independently. The above Photoflood arrangement gives a 2:1 lighting ratio, which is recommended unless special effects are desired. In the use of Photoflood Lamps, it is important that the lamps be arranged so that direct rays of the light do not strike the camera lens. The use of a lens hood is recommended.

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

The first competition for the new year was an Open Subject and the judge (Mr. H. N. Jones, A.R.P.S.) awarded the following placings: *Advanced*: 1, L. G. Thompson; 2, C. H. Clarke; 3, J. Dudgeon. *Intermediate*: 1, H. Youngman; 2, D. Michel; 3 (Equal), Mrs. I. Bagnall and Miss W. Schmidt. *Beginners*: 1, F. Moates. *Technical*: 1, F. Moates.

The June 28 Set Subject, *Outing*, was centred round Observatory Hill. Members were given three subjects and will be expected to show one print of each at a special competition night to be held on Sept. 22. After a happy picnic luncheon, a fruitful afternoon was spent just wandering around Miller's Point.

The Annual Meeting and election of officers was held on June 30. Office-bearers for the ensuing year are: *President*, Dr. A. E. F. Chaffer, A.P.S.A.; *Vice-Presidents*, Messrs. W. Van der Velden, J. H. Tindale, H. N. Jones, A.R.P.S., H. Mallard, G. H. Wilson, J. W. Metcalfe, H. D. Dirks, A.R.P.S., F. C. Winn, A. W. W. Gale, A.R.P.S., S. P. Symonds, and A. R. Eade; *Secretary and Treasurer*, Mr. H. N. Jones, A.R.P.S.; *Assistant Secretary*, Mr. J. L. Phillips; *Social Organiser*, Mrs. I. Bagnall; *Outing Organiser*, Mr. D. Michel; *Librarian*, Miss J. Bransdon; *The Council*, Messrs. H. N. Jones, A.R.P.S., Dr. A. E. F. Chaffer, A.P.S.A.; B. Jones, A. Dye, A. R. Eade, J. L. Phillips, D. Michel, H. Tolhurst, R. Cotter, C. H. Clarke, F. W. Delamare, J. Jude, F. Batten, Mrs. I. Bagnall and Mrs. N. Leggett.

July 7 was Members' Print Discussion Night, and we had more than enough prints for the evening. It is good to see that more members are realising the benefits to themselves and others which accrue from these discussions.

D.M.

CAMERA CLUB OF SYDNEY

On June 16 a *Portraiture or Character Study* competition was held for a trophy donated by Messrs. Ardito and Clancy each year. Some excellent prints were exhibited and the judging by the club's panel of judges resulted in the following awards: *A Grade*: 1, C. Noble; 2, (Equal), H. James and J. Galbraith; HC, B. Gibbins. *B Grade*: 1, S. Ridley; 2, J. Prior; 3, K. Dietrich; HC, K. Dietrich.

Constructive criticism and discussion on the prints was given by the judges and members. On the same evening the club's half-yearly Colour Competition was screened and judged by Mr. J. Mitchell. After the screening of the slides the lecturer gave a most instructive talk on the different aspects of colour photography.

The results of the Colour Competition were: 1, G. Gray; 2, D. Brown; 3, K. Dietrich.

On June 30 an Open Competition was held which resulted in the following awards: *A Grade*: 1, M.

Wilson; 2, L. Friend; 3, D. Brown; HC (Equal), M. Wright and B. Gibbins. *B Grade*: 1, J. Hayes; 2, S. Ridley; 3, F. Furness.

The club's Annual General Meeting was then proceeded with. Reports on the year's work were given by the office-bearers and the election of officers for the next twelve months resulted in the following appointments: *President*, S. Ridley; *Vice-Presidents*, J. Hoey and K. Dietrich; *Secretary*, W. Kinsey; *Assistant Secretary*, G. Vincent; *Treasurer*, W. Baker; *Committee*, W. Peters, C. Heckford, L. Friend, H. Hundt and G. Scheding; *Auditors*, C. Noble and H. James.

L.F.

Y.M.C.A. CAMERA CLUB

The Annual General Meeting was held on June 18, when the following committee was elected: *President*, G. S. Gow; *Vice-Presidents*, E. Hart, E. Slater and E. Holden; *Secretary*, E. Graham; *Treasurer*, J. Marshall.

The July 2 meeting was devoted to a Character Study Competition, entrants competing for the Ferrania Award. The judge was Mr. J. Hoey, well-known member of the Camera Club of Sydney, and his awards were: *A Grade*: 1, H. Grenenger; 2, J. Fawdry; 3, J. Fawdry; HC, R. M. Kefford. *B Grade*: 1, K. F. Bailey; 2, E. Goss; 3, K. F. Bailey; HC, H. Sinclair.

The Special Award was won by K. F. Bailey, with his portrait *The Navigator*. A members' colour screening was also held and some very fine slides made their first appearance.

July activities are: 16th, Lecture by W. Clifford Noble, *Improving Your Prints*; 19th, Field Day to Clark Island; 30th, Lecture, *Ted Holden on Enlarging*.

D.N.D.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

The members of the Marrickville District Photographic Society attended the first camera outing to the Oaks, Camden, on Sunday, June 28. The success of this outing was all that was expected, and I am sure the members will make such outings a regular event for the months to come.

July 8 was set aside for an open competition and the judge's remarks show that the Class B members are doing very well and we should see a lot more from them in the future. Mr. Cliff Noble, who was the judge for this competition, also gave a demonstration of make-up for caricature portraits.

The society will hold its 'Annual Print of the Year' in the Marrickville Town Hall on Wednesday, August 12, at 8 p.m.; the judges will be Mr. Cliff Noble, Mr. B. Townsend, Mr. E. Holden and Mr. H. Loftus; and the trophy for Class A is a Challenge Shield donated by a friend of the society, Mr. A. H. Little. For Class B there is also a Challenge Trophy, donated by the Publicity Officer of the society (Mr. H. A. Little).

Any information regarding the society may be obtained from the Publicity Officer, Mr. H. A. Little, Box 74, P.O., Marrickville (Tel.: LM1267), or from the Hon. Secretary, Mr. K. J. Caines, Box 69, P.O., Marrickville.

H.A.L.

MANLY CAMERA CLUB

On the evening of May 14 Mr. J. L. Phillips of the Photographic Society of N.S.W. judged our Open Competition. His awards were: A Grade: 1, K. Musgrave, 10; 2, (Equal), V. T. Joyce and M. Goodman, 8; 3, (Equal), J. G. Jude and Miss O'Neill, 7; B Grade: 1, H. R. Patterson, 10; 2, B. Adrian, 8; 3, L. Hope-Caten, 7.

Once again our thanks go to Mr. Phillips for his attendance at our meeting, his judging and most interesting commentary.

On May 25 members were given a *Portraiture Demonstration* by Mr. Henri Mallard. For this Mr. Mallard brought his own lights and background, for which we were deeply grateful. Points he stressed were: (1), Use of panchromatic film; (2), Use of make-up for the subject; (3), Spend 5 to 10 minutes observing your subject; (4), Remember good portraiture means *modelling* and the two sides of a face are seldom the same; (5), Use of blue filter for artificial light; (6), Do not get too close with a short focus lens; (7), For children, use light backgrounds; for older persons a darker background.

Our Set Competition *Architecture or Interior* was held on June 11 and for this our judge was Mr. M. L. Challenger. As Mr. Challenger was originally a foundation member of our Club, we were pleased to welcome him back for this evening. His awards were: A Grade: 1, S. Scotchmer, 9; 2, J. G. Jude, 7; 3, K. Musgrave, 5. B Grade: 1, L. Hope-Caten, 8; 2, Mrs. N. E. Harrison, 7; 3, A. R. Patterson, 6.

On this night we also screened members' colour slides, among which there were many pleasant surprises, and this helped to make a most enjoyable evening.

F.B.S.

CAMPSIE CAMERA CLUB

The origin of an object which slightly upset the equilibrium of the Campsie Camera Club's latest meeting, is still unknown to this chronicler. It was Gadget Night, and amongst a weird group of pieces of cellophane, black cardboard and wood was this brown papered parcel—one foot six inches long, one foot wide, three inches high. It was soft, and seemed to be cloaked in an aurora of mystery that pervaded the room, and it made itself the centre of interest for the whole night.

Our President, the popular cleric, asked for a contingent from the club to accompany him to Bankstown Aerodrome, on the following Monday night, to help him form a club amongst the Air Force personnel stationed there.

"If I ride there by myself," said the electrician, "how will I get past the gates?"

The reply: "If you ask the sentry for Padre Ken Fox, he'll tell you where to go ——!"

Silence . . . Violent laughter . . . Silence.

A late arrival saw, felt and wondered at the brown paper parcel, but no ideas.

The show was on. Shown were gadgets and contraptions constructed by the club's members; they included things such as cellophane safelights, a contact printer, slide projector, enlarger focuser, glazer, electronic enlarger timer. Some gadgets such as the mentioned enlarger timer were far too ingenious to be useful; however it is to be noted that these members do make pictures in spite of their ideas.

Meanwhile the parcel remained in its conspicuous position; people were becoming restless—what was the thing anyway?

Prints were judged and commented upon.

And then it happened—the parcel was opened to reveal—a cake! Apparently the cake was presented to the club by someone who won it in a photographic 'something', and for some reason did not want it. As to its fate—Crumbs!

Our President's 'phone number is UJ 4297.

R.F.

NORTHERN SUBURBS (Sydney) CAMERA CLUB

The second annual general meeting was held on June 25. The programme included the election of officers for the coming year, the results being: *President*, Mr. T. Wilson; *Vice-Presidents*, Messrs. L. Slack and A. Dietrich; *Hon. Secretary*, Mr. F. Krull; *Hon. Treasurer*, Mr. J. Pascoe; *Publicity Officer*, Mr. E. Springett; *Committee*, Mrs. J. Jackson, Mrs. I. Bagnall, Messrs. F. Cowper, R. Boothman, L. James, J. Layman, C. Benjamin, C. Bicknell and D. Michel.

A vote of thanks for the excellent work carried out by the officers concerned during our first year was heartily endorsed by all present, as we survived the teething troubles of a newly formed club in no uncertain manner. As we enter our second year we are hopeful of bigger and better doings because of the experience gained in the past twelve months.

The committee have assured us that they have many bright ideas, so we should be well up on the list of the 'Top Notch' clubs ere long.

The results of the point scores for the year were: A Grade: 1, V. Hibbard; 2, D. Michel; 3, H. Tolhurst; B. Grade: 1, A. Dietrich; 2, F. Cowper; 3, Mrs. J. Jackson; C Grade: 1, E. Springett; 2, J. Nicholson; 3, J. Jackson.

The much-sought award for the *Most Improved Worker* went to J. Layman.

Member L. James, a B Grader, had the honour of gaining the award in the *Print of the Year* Competition, which was open to all grades, and he was duly promoted to A Grade. Mr. J. Metcalfe was the judge for this competition and his ready wit earned many laughs from those present.

The subject for the first competition for the current year on July 1 was *Action* and the results were: A Grade: 1, A. Dietrich; 2, T. Wilson; 3, T. Harrison, B Grade: 1, E. Springett; 2, J. Jackson; 3, J. Layman.

The syllabus for August includes on the 12th a subject entitled *Composition and After Treatment of the Print*, which should be of interest to both beginners and advanced members. The competition for August 26 will comprise prints taken during the outing on July 26. Members are reminded that the Inter Club Competition will be held on September 11.

New members will be gladly welcomed. For information please contact the Hon. Secretary, Mr. F. Krull, 24 Goodchap Road, Chatswood, Telephone XB 3639.

E.S.

EASTERN SUBURBS CAMERAMATEURS

Our Open Competition on the evening of June 17 was judged by Mr. J. Mitchell who has happy knack of combining sound judgment with a very humorous approach. Members thoroughly enjoyed his comments, and his placings were: A Grade: 1, Mrs. Patricia Aston; 2, V. Gadd; 3, K. L. Aston. B Grade: 1, S. Martin; 2, D. Hor-kwong; 3, K. Whitby; HC, Mrs. Mary Hughes and K. Whitby.

We have now held six monthly competitions and with half the year behind us it is interesting to take a look at the point score. The leading scorers in A Grade are very close together and one of the fair sex is at

present in front. With a greater number of competitors in B Grade, the position is still rather open with one or two showing a slight edge on the rest of the field. Here are the scores: A Grade: Mrs. Patricia Aston and K. L. Aston, 13; G. Thompson, 12; V. Gadd, 10. B Grade: D. Hor-kwong, 9; S. Martin, 8; K. Whitby, 7; L. Nicoll, 6.

The balance of the competition night was covered by a display of prints kindly loaned by Mr. Max Dupain upon which members commented firstly, followed by a summing up by Mr. Mitchell. Members are indebted to Mr. Dupain for preparing this portfolio.

July saw the issue of our very attractive club badge and members of other clubs should watch for the black on yellow design now being worn on our lapels. On the same night the second issue of our club journal *Light Reading* was issued, and it showed, if anything, an improvement on the first issue.

President K. L. Aston then spoke on *Entering Outside Competitions*, a subject on which he has some experience. After pointing out the benefits to be derived from competing in open company, he briefly demonstrated spotting, mounting and oiling prints, and passed on some trade secrets to members. Quite a few took notes during this marathon lecture and it would not surprise if a new crop of names began to appear in A.P.-R. competitions (which the lecturer recommended as a good place to begin) and other regular competitions.

All correspondence to this club, including requests for membership application forms, should be addressed to the Secretary, C. Strange, Cnr. Oxford and Regent Streets, Paddington.

K.L.A.

LISMORE CAMERA CLUB

The monthly meeting was held at the Lismore Town Tennis Club room on July 1 with a fair attendance. In the unavoidable absence of the president, our senior vice-president, Mr. H. Green, occupied the chair. The general business brought forth some frank discussion on the state of the club, and it was decided to suspend outings for a period, as most members found it difficult to attend because of personal commitments. It was also decided to abandon the Tennis Club rooms and to accept a very generous offer by Mr. J. Kaske for the club to hold its meetings at his home. Mr. Kaske has a very well equipped darkroom which he has also offered for demonstrations. A hearty vote of thanks was passed to both Mr. and Mrs. Kaske.

A demonstration night on enlarging technique has been arranged for Wednesday July 15, with Mr. H. King in command. The monthly competition set subject *Table Top*, judged by Mr. Rapaporte, was won by H. King.

Due to pressure of business, Mr. Rapaporte has been obliged to resign and in regretfully accepting his resignation, the chairman expressed the Club's appreciation of his services.

D.J.B.

WAVERLEY CAMERA GROUP

On June 9 a demonstration of *Portrait Lighting* was given at the home of the Vice-President. Members brought their cameras and at the conclusion of the lecture much film was expended in capturing the charm of two attractive local girls—the Misses Pat and Colleen Gallagher—whom the Secretary had invited along as models. It would seem that the prime requisite for such a night is attractive models—its success is then assured.

The competition of June 23 was an 'Open' and it was judged by popular choice. A. Russell gained first place in A Grade, with T. Kelly and L. Tingle first and second respectively in B Grade.

The club is still comparatively small but members are all very keen and we now have a good nucleus on which to build a vigorous organisation as our membership increases. As yet there are no lady members, but any who wish to join will be most welcome. Enquiries should be directed to the Secretary, Mr. F. H. Greene, 20 Wellington Street, Bondi.

L.G.C.

CANBERRA PHOTOGRAPHIC SOCIETY

Guest speaker for the June meeting was Mr. K. P. McGrath of the Canberra Forestry School, who screened a selection of Kodachrome slides taken in Brazil and the Argentine. Mr. McGrath was recently engaged in forestry research for the United Nations in the Amazon Valley, and, as his slides were of such wide general interest, the meeting was thrown open to the public.

Another public function arranged by the Society for June was an exhibition of photographs by the Antarctic Division of the Department of External Affairs. These prints were previously exhibited at the Kodak gallery in Melbourne. The Society was fortunate in securing them for a few days prior to their departure for overseas display.

Competitors for June resulted in placings for C. S. Christian, J. Mulgrue, K. Bogg and A. Redpath in the Set Subject *Canberra*. The Open placings were: K. Bogg, L. Leslie, C. S. Christian, and A. Redpath.

A.C.R.

WOLLONGONG CAMERA CLUB

The monthly meeting was held on the night of June 22. This meeting was highlighted by the early commencement, 8.10 p.m., and the excellent roll up, twenty six members and three prospective members being present.

A proposal to combine our next outing with that of the Eastern Suburbs Cameramateurs, the event to be held at Otford on August 23, was discussed and the committee instructed to enquire further into the matter. With Johnny Battye operating the projector, Bert Chambers told us about their tour through the Warrumbungle Mountains. Some marvellous scenery was very well presented in Kodachrome.

The colour slide competition for the year followed. There were thirty six entries and all of them were really good. J. Gunn's *Beach Fisherman*, A. J. Anderson's *Sandscape* and one unnamed picture by E. Farthing all took credits. This wound up our usually enjoyable evening.

P.I.L.

GAYNDAH CAMERA CLUB

The last meeting of the club was held on June 4. Members present were Mrs. R. Watson, Miss J. Lawrie, Messrs. F. Rees, H. Mellor, C. Woollett, R. Watson, J. Wedemeyer, K. Day, R. Lieberain, and P. Dimitrios.

The subject for the monthly competition was *Landscape* and awards were: 1, F. Rees; 2, C. Woollett; 3, P. Dimitrios. It was decided that a separate competition be held each month for those members interested only in colour transparencies.

During the night a movie film and a number of colour slides, shown by C. Woollett, were enjoyed by all. These films were taken at the Scout's Easter Camp at Ideraway. A lively discussion took place during the evening regarding the attributes of different types of cameras.

P.D.

THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA

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No. 8

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Early Morning Assignment

Waking early one morning to find the sunlight streaming through my window giving promise of a lovely spring morning, unfortunately all too rare in Melbourne, and remembering that I had a partly exposed Super-XX film in my camera, and that I was awake an hour earlier than my usual rising time, I thought that this would be a good opportunity to avail myself of a long-promised desire to make an early-morning visit to the east end of Collins Street. As my travels to and from my employment take me through this area, I have never tired of watching the play of light throughout the varying seasons. Again, remembering that the next set subject was "Against the Light," I decided to rise immediately and try for something suitable.

Alighting at the corner of Spring and Collins Streets, my first exposure, *City Lights*, was made from the steps of the Treasury Building. Here I was on familiar ground, for I had taken this very same subject some time ago with a quarter-plate camera, and could not get back far enough to use the light standards to frame my picture satisfactorily. Now,

By F. P. HION

with the lens of shorter focal length on my $2\frac{1}{4}$ by $2\frac{1}{4}$ -inch reflex, I had no difficulty. Waiting for a break in the traffic, I exposed at 1/25 sec. at $f/11$ with medium yellow filter.

My next attempt, *Symphony in Stone*, depicts a very old building. The rough stone front, from which the facing had been removed some time ago, for what reason I do not know, is most attractive under early-morning oblique lighting conditions and a photographic 'must' as a texture study. So, waiting until the roadway was clear of traffic, I stepped back to make an exposure of 1/100 sec. at $f/8$.

I then strolled down to the Independent Church. It was here I decided to try for my against-the-light entry. A few pedestrians were about now, but they seemed to appear in bunches of three or four closely following each other; thus, a ten-minute wait was necessary before I could catch a figure coming towards me. I would have preferred one of the opposite sex, but time was catching up with me and the traffic was getting heavier. I decided that I would make an exposure when he was a fraction closer. However, seeing that my unsuspecting human interest was an Oriental, I decided to expose at once (not that I had anything against the gentleman's race; I just did not think that he would fit in with my impression of *Spring in Collins Street*). Exposure was 1/100 sec. at $f/5.6$.

Going on a little further, I was immediately attracted by the play of light on the doorway of the Scots Church. To take this picture with an exposure of 1/50 sec. at $f/8$, I stood on one of the seats under the trees—just another of the attractive features of Collins Street which give rest to the weary passerby. I trust I have captured some of this charm in *Hallowed Doorway*. It is a future 'must' for a Sunday morning, when the gate is open and perhaps a figure or two on the steps.

CITY LIGHTS





SYMPHONY IN STONE



SPRING IN COLLINS STREET



HALLOWED DOORWAY



LITTLE TREE

Now I am well content. I enjoyed every moment of that early morning stroll in the balmy spring sunshine, and am hoping that I caught some of the charm of this lovely street, and will so inspire others more able than I with a camera to rise early and do likewise.

* * * *

I first met my *Little Tree* back in the spring of 1950. Crossing the road against the light, I was spellbound by the beauty of the sunlight playing on its new spring foliage. A gentle breeze was rippling the leaves and the little tree appeared to be covered in a shimmering gleaming lace, fit to adorn the Queen of Fairies herself. I promised myself there and then that I would make a picture of the little tree. Such were the promises of man; that is two springs ago, and only now have I kept my promise. My slender little tree has also grown much sturdier. I had visions of photographing the tree from the opposite side of the street to show the dainty lacy foliage against the mass of towering masonry behind it. Now with traffic at its peak, the heavy overhead wires, safety zone standards, and the hurry-skurry of the throng of workers made this impossible. The safety zone itself seemed the only possible solution. Even this was a precarious position, as people waiting for trams were continuously jostling and pushing to catch their trams. Waiting for a break in the continuous stream of people (as I did not want to clutter up my picture), I exposed at 1/100 sec. at f/8.

Checking up on the time and finding that I had ten minutes in hand, I decided I would rest awhile in the sun by the little tree, and in quiet contemplation, perhaps dream awhile. And, little tree, now that I am near you, drinking in your beauty, I know that I have failed you. How was I so egotistical to think that I could portray you here, bound to a stake, with a little square no larger than the miserable slit of a felon's cell cut out of the

pavement, so that you may draw some sustenance from the rains of heaven? How can you live? From whence do you derive your strength, here in this valley of concrete where grows no single blade of grass? Do you dream of a lush grassy meadow, of wooded fields, and fruitful pastures in some quiet valley? With these towering mountains of man-made concrete surrounding you, do you dream of gentle slopes and friendly rolling hills throwing purple shadows? With this torrent of pushing, jostling, chattering humanity forever rushing past you like an unbridled flood, do you dream of a murmuring stream that winds its way with ease among the rushes, of spiders' webs glistening in the sun, of river birds and floating leaves, of willow trees, and of a lazy boy from the village, dozing in the sunshine on the riverbank, who, while holding a line, hopes that no fish will take his bait, and thus disturb the peace and quiet of this lovely spring morning? Here, with the crashing screech of traffic for ever roaring and blaring like a symphony of Hell, where no birds sing, for even the cheeky little town sparrow seldom favours this busy street corner, do you dream of a quiet road winding through the hills down to the little old church in the valley, of the bell in the steeple pealing out a song of praise, of the lowing of contented cattle, of the song of birds that would rest awhile in your leafy branches? Do you dream of tiny nests that could be lovingly built into your leafy foliage, sheltered from the winds and rain—the rain that would fall gently, soaking the rich pasture at your feet, that you may draw your sustenance in full? It would take the Bard of Bards to portray you thus, and I am but a man. And with the mind of man, I cannot conceive a fate more dreadful than that you live and die here in the heart of this mighty metropolis. And yet, as I gaze upon you, slender, strong, beautiful and triumphant, I see the hand of the Creator, and I am humble in my failure.

#

1953 AWARD
THE ADELAIDE CAMERA CLUB

*G. L. Fisher Memorial Trophy
for Landscape*

SAND DUNES

E. Robertson, A.R.P.S.



On Determining Exposures Indoors

The method about to be described is not claimed to be something fundamentally new, but a modernised version of an old system.

The original system depended upon measuring the strength of the light falling on the object by means of an actinometer (meter using sensitised paper). It enjoyed many years of popularity because of its reliability, but when the photo-electric meters appeared on the market, the old type actinometer went out of favour.

The late Mr. Alfred Watkins (cir. 1893) strongly advocated measuring the strength of the light falling on the object, and his famous Bee-meter worked on this principle.

In 1933 the writer decided to replace the use of the Bee-meter by a photo-electric meter. Since then it has been the only system he has used for calculating exposures for studio photography, both medical and commercial. The method, as now presented, has been slightly modified so that it will work with most types of good photo-electric meters.

It may be thought by some that this is a retrograde step and that the correct method would be to measure the light being reflected from the shadows. Theoretically this may be correct, but in practice no commercial photo-electric exposure meter can be satisfactorily used in this manner, except photometers. It is found under most studio conditions, and especially with table-top photography, that it is impossible to obtain a satisfactory meter reading. Another serious difficulty is the acceptance angle of some meters which obtain their apparent high sensitivity to weak light by using an acceptance angle of 120° or 180°. Even a more orthodox angle of 60° is too wide for close-up work with small objects. Let us consider, as an example, a small medium-grey object about 4 inches high, such as a statuette suitably illuminated. Now, providing no changes are made in the lighting or the camera, the exposure for the object will be the same irrespective of the tone of the background (*e.g.*, black or white), but it will be found if any standard photo-electric exposure meter is used, its reading will be considerably influenced by the tone of the background.

By G. A. CLOUD

A.I.B.P., F.R.P.S., F.R.M.S.

It has, therefore, been found more convenient and accurate to measure the strength of the light falling on the object and to make allowance for the reflectivity of the object (see Table 1). The origin of the table is unknown to the writer, but he was taught it in a slightly simpler form as a student in the School of Photography at the Polytechnic, London. It was always understood to have been compiled as a result of experience over a number of years.

Table 2 takes into account the real working aperture of the lens when doing close-up

TABLE 1
SUBJECT FACTORS

N.B.—If a subject in any class is unusually light, it may be treated as being in the same class above. If it is very dark, treat it as being in the class below.

DESCRIPTION	Subject Factor
Black-and-white line subjects on good white paper. Light pencil drawings.	1
Clean black matte bromide print or platinum print. Matte purple, P.O.P., Light water colour. Dark pencil drawing. Light engraving in black ink. White lace or white goods.	2
Glossy black bromide. Glossy purple P.O.P. Clean engraving. Dark water colour. Black carbon print. Photogravure. Light chamo. Silver. Pastel. Yellow soap. Light-coloured interiors.	4
Glossy sepia bromide or brown P.O.P. Brown engraving or coloured lithograph. Illuminated manuscripts. Plaster casts. Flowers. Fruit. Glass. Light woodwork or furniture. Coloured soap. Bright steel machinery. Light carpets. Clinical specimens. Portraiture. Normal-coloured interiors.	8
Deep brown or yellow brown P.O.P. Brown engraving. Light oil painting. Yellow brown or red engraving. Red chalk carbon. Old degraded illuminated manuscript. Dark enamelled machinery. Hats. Shoes. Dark furniture. Dark brown or green bottles. Milk chocolate. Dark-coloured interiors.	16
Dark oil painting. Varnished woodwork. Bronze. Dark felt hats.	32

TABLE 2
SCALE OF IMAGE

Ratio of Image : Object	REDUCING				Same Size	ENLARGING	
	Less than $\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{2}$	1		$\frac{1}{2}$	1
Exposure Factor	1	$\frac{1}{2}$	$\frac{1}{4}$	3	4	6	10

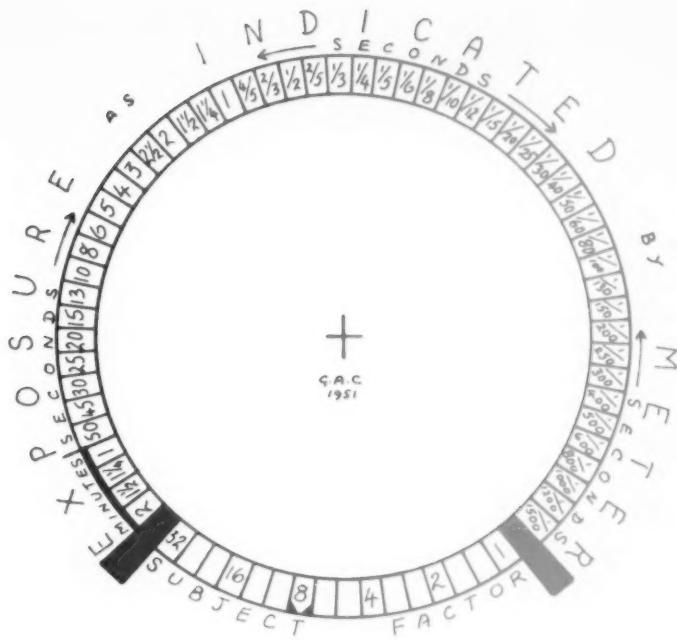


Fig. 1a

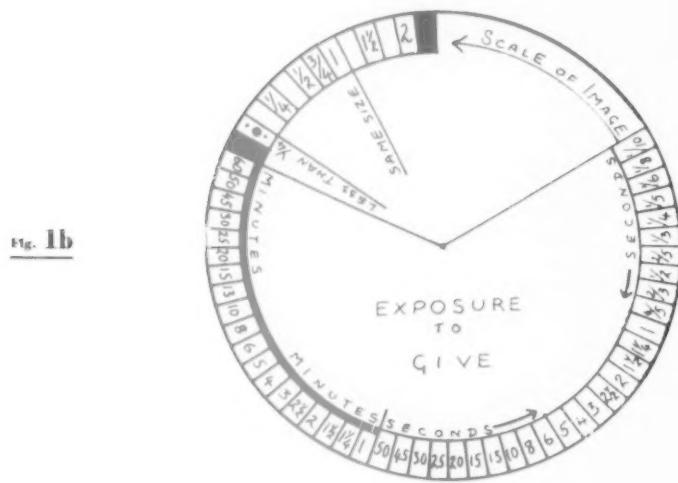


Fig. 1b

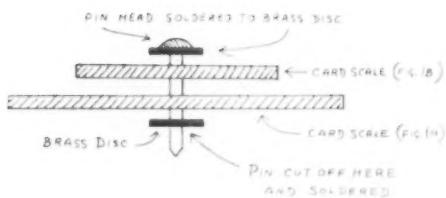


Fig. 2

work. Many photographers forget that the f numbers as marked on the lens become smaller the more the camera bellows have to be increased. As an example, when copying the same size, $f/8$, as marked on the lens, is really a working aperture of $f/16$ and not $f/8$.

When working with quarter-plate cameras and larger it is often easier to estimate the size of image by quickly comparing the size of image on the focusing screen with that of the object, than to measure the bellows extension and have to do some simple calculations. It is a curious fact that many photo-electric meter instruction books give very full details for use of the meter out of doors, but give little or no information for close-up work in the home or studio.

This system takes into account five factors that affect exposure :

- (1) The speed of the emulsion.
- (2) The strength of the light falling on the subject.
- (3) The working aperture of the lens.
- (4) The subject factor (Table 1).
- (5) The scale of image (Table 2).

The Method of Procedure

(1) The speed of the emulsion for the particular film and type of light (e.g., daylight or tungsten) is set in the normal way upon the meter dials.

(2) The strength of the light is measured from a piece of white blotting paper or white matte card (not less than 12" by 12") with the card placed over the copy or as near the subject as possible, and adjusted so as to receive the maximum intensity of light falling on any part of the subject.

Naturally, any illumination such as back light, which has no general illuminating power on the subject as seen from the camera, is ignored in such adjustment, although with otherwise balanced lighting this may cause small intense areas of rim-lighting or back-lighted hair to be burnt out or lose colour in a colour photograph.

Next the meter is moved to and from the card and the maximum reading is noted, care having been taken to see that no shadows have been cast on the card that would influence the reading.

(3) Note the exposure indicated for the f number at which the lens will be set.

(4) Multiply the above exposure by the subject factor (Table 1).

(5) Multiply the result reached in Stage 4 by the scale of image factor (Table 2). This is the exposure to give. The scale of image is the ratio between the size of the image and that of the object, e.g., if both are of the same size then the scale is one. If the image is half that of the object then the scale is $\frac{1}{2}$.

Example

A. Indicated exposure at $f/16$	$= \frac{1}{2}$ sec.
B. Subject : Light china	$= 4$ (Table 1)
C. Scale of image at $\frac{1}{2}$ size	$= 2\frac{1}{2}$ (Table 2)
The required exposure at $f/16$	$= \frac{1}{2} \times 4 \times 2\frac{1}{2}$
	$= \frac{1}{2} \times 4/1 \times 9/4$
	$= 9/2 = 4\frac{1}{2}$ sec.

If one gets consistently over- or under-exposure it is best to change the speed rating.

This method is quite satisfactory for use with Dufaycolor material and probably with most other makes of colour reversal transparencies.

For those who prefer to make their own calculators and so avoid having to do calculations, the following device will be found useful.

Method of Construction

Photograph Figs. 1A and 1B to a suitable size and dry mount the prints on to a good quality card. Then cut out and make a neat hole in centre. It is best to use a pin and not a paper clip, the pin being bent under the card and covered with paper or adhesive tape. A better job is provided by two small brass discs about $\frac{1}{4}$ " diameter through which a hole has been bored in the centre large enough to take the pin and then to assemble the scales as shown in Fig. 2.

The pin's head is soldered to the top brass disc, and the two card scales are threaded on to the pin and the second brass disc is then threaded on. Next the two brass discs are pressed lightly towards each other, but still allowing the card discs to rotate easily. The other end of the pin is then soldered to the lower brass disc and the surplus portion is then cut off and filed smooth.

Method of Use

- (1) Having noted the exposure as indicated by the exposure meter.
- (2) Set the scale of image against the exposure indicated by the meter.
- (3) Read off against "Subject Factor" the exposure to give.

Concluded on page 482

Photos
THE Y.M.C.A. C. C. TROPHY



Y. M. C. A. C A M E R A C I R C L E
S O U V E N I R O F T H E 1953
M E M B E R S ' E X H I B I T I O N



E. SLATER: *THE GOOD EARTH*

(*Picture of the Year*)

V. HIBBARD: YOUTH DREAMS





E. SLATER: SHEETS AND SPARS

V. HIBBARD: A GENTLEMAN OF LEISURE





B. STAVELEY: COLONIAL MISS

L. C. FRIEND: THE HILLS ARE CALLING



Studying Artificial Light

Choose a still-life painting by any first-class artist, or a commercial drawing for an advertisement and look at it—really examine it—see how the book or box *sits* on the same table as the vase of flowers, how the cup *sits* in the saucer, or how the fruit *fills* the bowl; in fact, see how any object painted or drawn seems to 'belong' to the rest of the picture. The artist responsible was able to do so only because the drawing of elementary forms, seen from any angle, were second nature to him; generally speaking, no artist can hope to reach the top in his profession unless he has studied, and practised, the very basic elements of art—the drawing of cubes, spheres, cylinders and other simple forms.

Now, the simile in photography is the use of light—the artist paints with brush and pigment, the photographer paints with light. It is quite a simple matter to set up a still-life subject and, by means of a camera, obtain a photograph in which all objects are on the same plane such as a table-top; however, to make the form of these objects readily seen is a different matter and can only be obtained by the play of light on them. Artificial light falling on any article is so complex a matter with its innumerable variations that a hit or miss method must, of necessity, waste much time and material; far better for the photographer to spend that time first studying how to light a cube before attempting the much more difficult task of lighting a portrait, granted that a portrait is a much more interesting subject, especially if it is of a pretty girl, but ask yourself first, if a head is like a cube or like an egg.

First let us examine the cube—one could say it is the beginning of all objects—certainly in perspective drawing everything evolves from this most elementary form. Consider it as something to photograph showing form; if you intend using a carton, forget that it has coloured lettering advertising so and so, be blind to any texture it has, forget everything about it except that it has six sides—three being the most you can see at any one time. Thus, the problem is how to render the three sides in tones of grey so as to delineate clearly the shape of the box.

By D. McDERMANT

As a start, set up your camera and one light, placing the light as close as possible to the camera and switching out the room light—I prefer the room in darkness so that I can see the extent and depth of the shadows. Now switch on the light near the camera and study the effect—it shows that the lighting is flat and uninteresting, yielding a result as shown in Fig. 1. Now move the light in an arc, either to the right or left, using the cube as centre. Move the light slowly, watching the play of light and shade on the cube; try it high, try it low, or try it at table-top level—eventually you will find a position that shows the planes of the object to best advantage. In Fig. 2 the light was at right angles to the camera and just above the top of the box in height—this caused the highlight along the top to show out well and thus help in the division of the top and the front. A most important point to remember in artificial lighting is the use and placing of a second light. In Fig. 2 no second light was used, because it was found that it 'killed' the effect of the main light on the top and on the front; instead, a large reflector (a sheet of white cardboard) was used to lighten-up the deep shadow on the end.

Second in importance to the cube comes the cylinder, with its problem of two surfaces—the top and the continuous side which has to appear curved in the photograph. In Fig. 3 the light source is near the camera and shows the bad effect of a shadow thrown on to a background. To obtain the curved look that is apparent in Fig. 4, the main light was in a similar position as for the cube, but slightly higher to show the top to better advantage. Instead of a reflector, a diffused light was used near the camera—by a diffused light I mean one that is screened with a piece of muslin or tracing paper. This type of light brightens the existing shadows but does not throw a second shadow where it is not wanted.

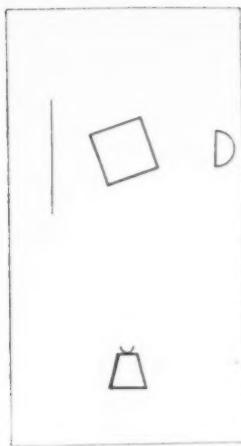


Fig. 1.



Fig. 2.

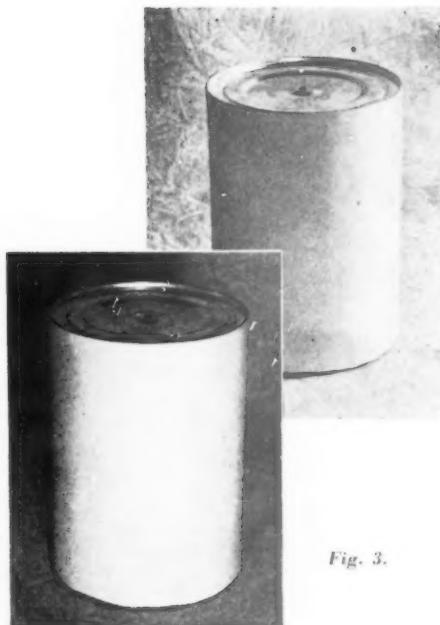
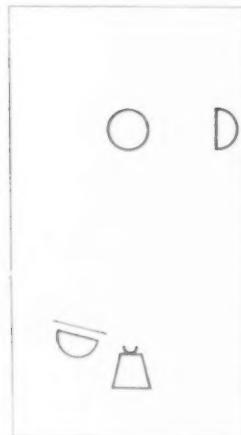


Fig. 3.

Fig. 4.



Schematic diagram of lighting for
Fig. 4.

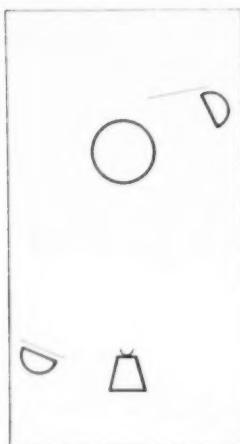


Fig. 5.



Fig. 6.



The effect shown in Fig. 6. is achieved when the lighting is arranged as above.

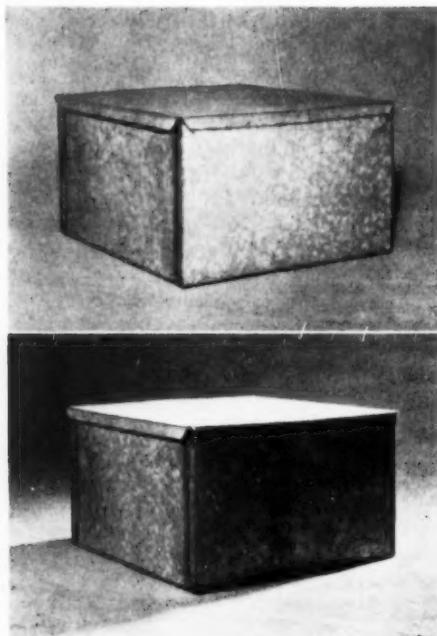


Fig. 7.

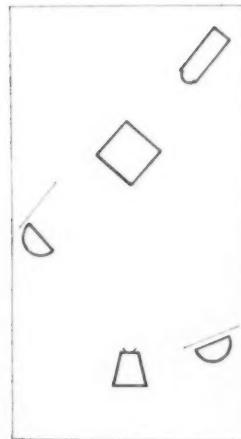


Fig. 8.

The improvement seen in Fig. 8. is due to the spotlight shown in the diagram.

In studying these elementary forms, any object may be used, but it must always be borne in mind that it is the shape only that we are concerned with at present, not the surface markings or texture. Before the artist adds colour and lettering to a carton of cheese, he must draw the outline; so should the photographer be able to light a spheroid before thinking in terms of a pineapple.

Can you light a sphere? Here we are confronted with the problem of having one surface only to light. The photoflash style of lighting from the camera gives a result something like Fig. 5. Quite flat in appearance with a dark line around the edge. From remarks to date it may appear as if I do not believe in using a light source at the camera position; on the contrary, I'm all for it when used in its right place—that, I think, is with the commercial studios, where they have occasion to use it for greater clarity to enable the best reproduction to be made for advertising purposes. At times, these studios even light away all shadows by various means. Returning to our sphere, let us take a look at Fig. 6. Here, the roundness can be seen quite well, as this version was obtained by moving the main light around to the right and observing the play of light on the sphere; a point slightly behind the object was found to be almost right, but the division behind the object was too vertical, so the light was raised slightly, thus improving the roundness. The second light was turned on and so placed to lighten up the shadow side of the sphere. To improve the roundness even more, a piece of card was placed between the main light and the background in such a position that it threw a shadow behind the light side only—this sudden change from light to dark greatly assists the illusion of form.

Throwing the shadow on the background brings to the front another most important phase of lighting by artificial light—the massing of light against dark and the background. Let us go back and look at Fig. 1. Here, although the form of the box does not stand out well, the actual dark box on the

light ground is quite good. In Fig. 2 the reverse is seen, the form stands out but the balance could be improved by a darker foreground and right side—a result that can be achieved by careful pencil retouching. The background of Fig. 3 is very bad as it is too close, thus allowing the shadow of the object to fall on it. This is not good practice unless done for a specific purpose. Fig. 4, I will leave for you to decide. In the sphere (Fig. 5) the main objection is the similarity of tone between the ball and the background; a much darker tone would subdue the shadow and throw out the ball as a light area. In Fig. 6 most of the foregoing weaknesses have been cleared up, but one still remains—the line behind the ball which marks the join between the table-top and the piece of card which forms the background. This could have been eliminated by using a sheet in a large drape instead of two pieces of board. One final small point—iron all material used for drapes, as creases always show up.

So far we have discussed lighting with two lights only. As a final exercise in this article and a pointer to more advanced work, let us look at the cube in Figs. 7 and 8. Neither the camera nor the box was moved for these photographs, the difference being produced simply by light. Fig. 7 was lit from the camera, while Fig. 8 required three lights, one being a spotlight from slightly behind the cube. This spotlight was the main light which gave the light tone on the top of the box, care being taken to have a dark area directly behind this. The second light, a flood, was placed almost immediately opposite the deep shadow area cast by the spot, care being taken to ensure that the front of the box remained in deep shadow, while a card was used to prevent the light from spilling on to the background. The third light, a diffused flood, was used to lighten the front of the box just sufficiently to show detail. In this way the three tones were obtained. Thus it can be seen that the use of three lights in this manner offers unending combinations to produce the best rendering of form of any object.

Joe . . . And An Enlarger

This is a story of a man who makes photographs—and hamburgers.

We'll call him Joe, as do his friends—the same friends who look inquiringly from the new Neon "Eat at Joe's" outside his Pacific Street, Newcastle, cafe, to the apparently contradictory "Keith's Kitchen" sign on the window.

Many of those friends who "eat at Joe's" don't know that, in fact, his correct name is Eric George Wellings.

For Joe doesn't worry about details. There was some famous photographer who, when he heard of super formulae for the elimination of grain and the like, always replied, "Show me the results." He should have met Joe.

Thirty-six-year-old Joe has been at the hamburger griller for years. But he has just started in photography. He hasn't made salon prints yet, but, at his present rate of progress, it won't be long.



By W. H. McCLUNG

Just recently he bought a second-hand 24 by 36mm. camera and a photo-electric cell exposure meter. Joe hadn't taken pictures before but he immediately started shutter clicking.

A mere week later he had:

Developed his own film. The worst of the 37 exposures will still make a respectable print.

Improvised his own enlarger from an old camera and a little more than scrap.

Produced his own enlargements.

If you don't consider that amazing let me add that in that week Joe worked five days in the cafe—up to 14 hours each day.

Nobody told Joe that technical problems existed in the designing of an enlarger. That was just as well. He was able to go straight ahead with the job unharassed by such details as optical formulae. Somehow he got away with it.

Stored away at home was a 2G Kodak Junior camera of 1924 vintage—hence the lens and the bellows. The only articles he bought were condenser lenses, a 24 by 36 mm. transparency holder, and a metal tube. The total cost was £2/10/3.

The two metal faces of the holder placed back to back provided the main essential of the glassless negative carrier. After that the main requirement was enthusiasm. And Joe had plenty of that.

An electric lamp-holder converted a quart-size oil can into a

From Joe's first film came this nice shot of his yacht "Thora" at anchor on Lake Macquarie.

"... a mere week later . . ."

lamp-house. Ventilating flues soldered on top gave sufficient air escape to prevent heat buckling the negative. His condenser mount had originally served its purpose as a container of baked beans.

(I was disappointed when Joe, all in quick time, disguised that part of the equipment with a coat of black enamel.)

The only part not readily at hand was a metal sleeve of the correct size to slide over the upright column and thus support the enlarger.

But no such detail was going to curb Joe's enthusiasm. He stacked up a half a dozen outside nuts, welded them together and, with the aid of a friends' lathe, reamed out the thread until the internal diameter made a neat fit for the column.

If anything is lacking in Joe's enlarger, it isn't rigidity. Its upright steel column is solidly bracketed to the wall.

The paint was barely dry when Joe made his first unaided enlargements. The results would have pleased many a more experienced photographer.

Now photography competes with yachting for the limited spare time of Joe's busy life. His yachting debut was accompanied by the same characteristic enthusiasm that marked his entry into photography.

Within a week of his purchase of a 40-foot sloop he was a racing member of Lake Macquarie Yacht Club. He was lagging badly in the race when an experienced skipper, darting past, called to him to put his crew on the other side.

"Hop over boys," ordered Skipper Joe.

Then he called to the other skipper, "What will I do now?"

"Put up your spinnaker," came back the reply from the gradually disappearing yacht.

"Which is the spinnaker?" shouted Joe.



That question might have wrecked the other yachtsman's chances had he not already been out of hearing.

Joe, left to his own resources, ran up a balloon sail—and finished third in his first race. His error put him down, in the history of the club, as the only yachtsman who had worked to windward with a ballooner.

For Joe's second yachting season which has just ended, he held the club rank of rear-commodore. He collected 14 trophies at the recent presentation night when club members acclaimed him the season's most successful competitor.

At odd times before he took up yachting he raced motor cycles and speed boats, and flew 'planes as a member of the Newcastle Aero Club. He has played all the general sports with the exception of golf and bowls.

Now, while he gains photographic experience on his original enlarger, he is planning a new model with refinements that will put it in the super class.

And then—perhaps even before you read this . . .

Well, maybe that will be another story.

P.S.: Joe hasn't had time to make a contact print.

Kodachrome Tops Mount Everest

Following the precedent set by all the recent British Mount Everest Expeditions, the successful 1953 Expedition chose to take with them a Retina camera and accessories, Wratten Light Filters, Panatomic-X Film, Super-XX Film, Plus-X Film, Ektachrome Film and Kodachrome Film for still and cine pictures. It is, however, very well known that such expeditions take with them a variety of other equipment, some of which may be in the nature of donations.

The first dramatic news that Mount Everest had at last been conquered did not tell us what cameras or films it had been possible to carry during the final climb to the summit, and of course there was a great deal of speculation in the newspapers as to whether the conditions at the summit had permitted successful photographic records to be obtained.

You can, therefore, imagine the interest that attended the arrival of the first colour films to be flown out for processing at the Kodak Factory at Harrow and the impatience of everyone for a sight of the first photographs to be published by *The Times* newspaper, which holds reproduction rights in all photographs taken by the British Mount Everest Expedition.

It is now possible to announce that all the published photographs taken at and from the summit of Mount Everest and released

to the world's press for reproduction in both black-and-white and colour have been reproduced exclusively from Kodachrome film. This was *the only film carried on the final assault on the summit*.

The return of members of the expedition to London has enabled us to obtain additional first-hand information concerning the photographic aspects of this epoch-making achievement. The camera used by Hillary to take the unique photographs at and from the summit of Mount Everest was a Kodak Retina camera and the film was Kodachrome film.

In addition to the Kodak films taken as part of the equipment of the expedition, several members carried Kodak Retina or Retinette cameras which were their own personal property. Two of these cameras, a Retina and a Retinette, had been purchased in a Kodak dealer's shop in Aden last year and had been in regular use since then. These two cameras, purchased at random from a dealer's stock in one of the hottest places on earth, were amongst the cameras which, without any special preparation, were used satisfactorily amongst the snows.

The Kodak Retina and Retinette cameras used by Hillary, Bourdillon, Gregory and Lowe were the only cameras—and Kodachrome was the only film—used above 28,000 feet.

On Determining Exposures Indoors—Continued from page 468

Calculating Exposures for Transparencies (Monochrome)

The negative should be illuminated from behind by light reflected from white blotting paper or matte white cardboard.

- (1) The speed of the emulsion for the particular film and type of light (e.g., tungsten) is set in the normal way upon the meter dials.
- (2) The strength of light is measured by removing the negative and placing the photo cell of the meter in the same plane as that previously occupied by the negative.
- (3) Note the exposure indicated for the *f*/number at which the lens will be set.

(4) Multiply the above exposure by the transparency factor (Table 3).

(5) Multiply the result reached in Stage 4 by the scale of image factor (Table 2). This is the exposure to give.

TABLE 3

TRANSPARENCY CLASSIFICATION	Factor
Normal density and normal contrast	120
Low density and low contrast	30

Example

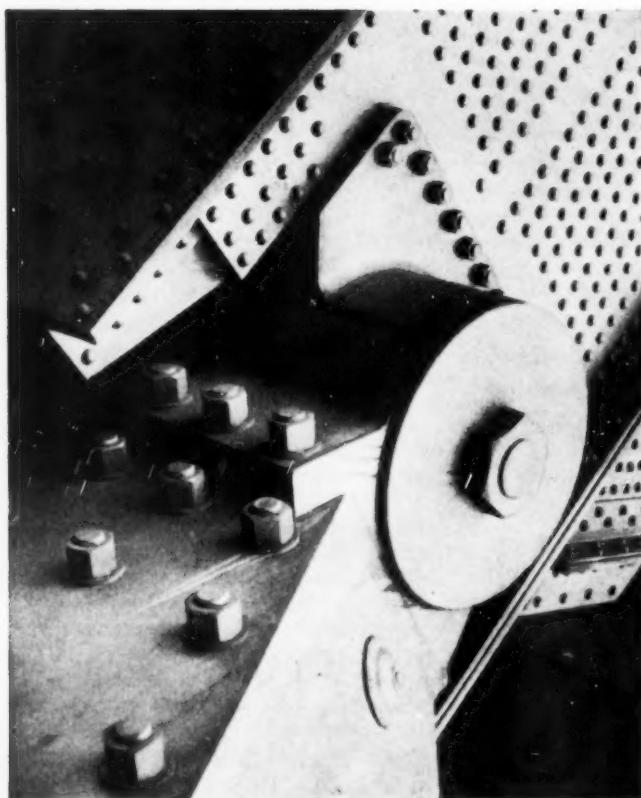
A. Indicated exposure at *f*/16 = 1/10 sec.
B. Scale of image at same size = 4 (Table 2)
C. Transparency classification = 120 (Table 3)
The required exposure at *f*/16 = 1/10 x 4 x 120 = 48 seconds



R. RITTER GLASS SILHOUETTES

A P A T T E R N A N D T E X T U R E A L B U M

ROSEMARY JOHNSON NUTS AND BOLTS





A. K. DIETRICH ROOF PATTERN



S. H. LOFTS STUDY IN PATTERNS

E. F. STRINGER GLASS PATTERN



R. KELLY BEGINNING OF A ROAD





E. ROTHERHAM ABANDONED

B. L. GIBBINS HAND CARVED





F. NEWMAN ARCH OF STEEL

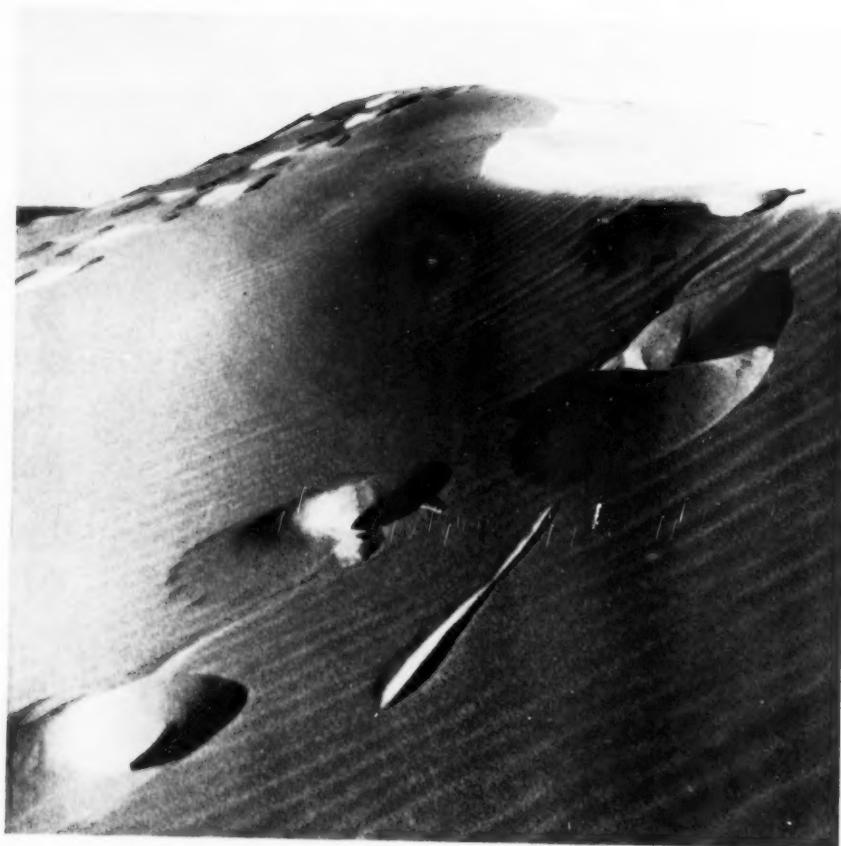


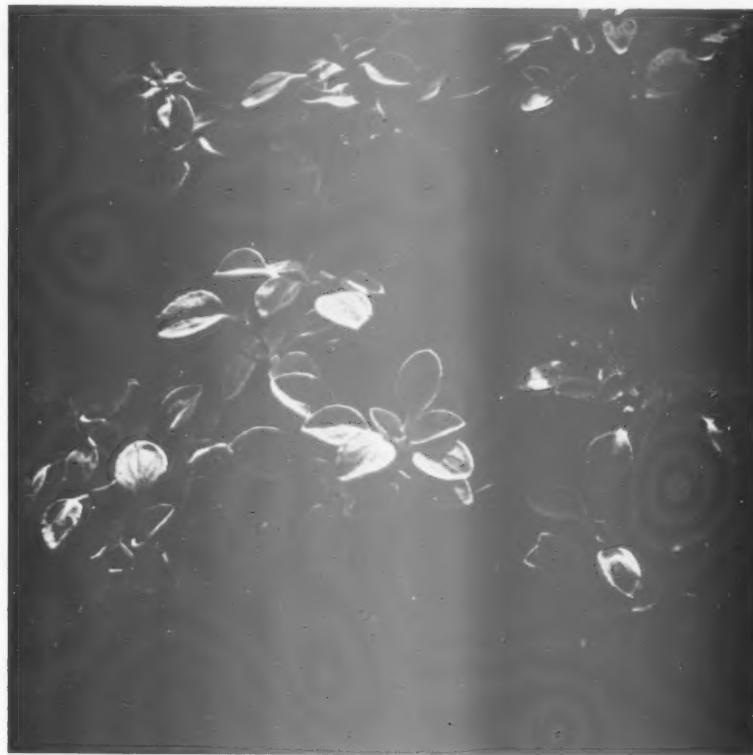
R. MANUEL POTTERY PIPES

L. W. HAWKE FANTASY IN CHAIN



N. OZOLINS SAND





N. OZOLINS FIRST LIGHT

Colour Temperatures and Filters

Colour temperature has been defined as "the temperature at which a black body radiator will visually match the colour of the light source," which means that we are trying to compare the visual light source against the colour radiated by one of these black bodies.

It is expressed in degrees Kelvin. This temperature scale is the same as the Centigrade scale, but starts at the absolute zero, which corresponds to -273°C . In filament lamps the colour temperature of the source is usually lower than the actual temperature of the filament.

The colour of the light source varies according to its colour temperature; it is reddish at lower temperatures, and bluish at higher temperatures. A light source with a low colour temperature will therefore be predominantly red, and one with a high colour temperature will be predominantly blue. A normal 40-watt tungsten household lamp has a colour temperature of roughly $2,700^{\circ}\text{K}$. A 1,000-watt lamp with a colour temperature of about $3,000^{\circ}\text{K}$. will therefore appear to be bluer than that of the 40-watt lamp. Higher up the scale there are light sources, such as high intensity arcs burning at a colour temperature of $5,000^{\circ}\text{K}$., which are very much more blue.

Differences in colour between light sources of comparatively low colour temperatures are not readily perceptible to the human eye, but the colour film will notice it, and unless some filtering action is used there will be a change in colour rendering in the finished transparencies. Changes in light intensity do not necessarily mean changes in colour temperature.

Normally the colour temperature of daylight is about $5,000^{\circ}\text{K}$, but it may vary in quite a number of ways. An overcast sky, a sky where there is a mixture of white cloud and grey cloud or a clear blue sky, the time of day or the season of the year will alter the colour temperature considerably. The light from a clear blue sky without any sunlight may go up to $12,000^{\circ}\text{K}$. When we consider these wide variations, it is obvious that no colour film on its own is capable of recording faithfully over this range of colour temperatures.

For that reason Kodak and other colour film manufacturers have adopted one standard for daylight film and another standard for artificial light film. The daylight type films are sensitised to a colour temperature of about $6,100^{\circ}\text{K}$., which is a mixture of light from a clear blue sky and sunlight at noon.

"Kodachrome" Type "A" film is sensitised to photoflood lighting, burning at an average colour temperature of $3,400^{\circ}\text{K}$., and "Ektachrome" Type "B" film to a colour temperature of $3,200^{\circ}\text{K}$.

Where there are different types of artificial light, each one of them burning at a different colour temperature, it is clear that unless some means is available of determining the colour temperature of the light source, we cannot know, except by practical test, just how the colour film is going to react to that illumination.

There are several methods by which colour temperature can be measured, the easiest way being the use of a colour temperature meter. Several such meters are available in this country, and the Eastman Kodak Co. itself did at one time manufacture a colour temperature meter. Most of these temperature meters work on the principle of viewing the light source to be measured through red and blue filters, adjusting the proportions of these colours so that an

even tone appears in the eyepiece of the meter. The colour temperature is then read off on a scale. Obviously variations in the adaptability of human vision will affect the readings so that readings made by different persons of the same light source may vary considerably. It was because of this failing with this type of meter and because no colour temperature meter is of any practical use in daylight that the Eastman Kodak Company discontinued the production of its own meter. Neither can colour temperature meters be used to measure the colour temperature of light sources with a discontinuous spectrum such as fluorescent lamps.

Because of these difficulties the tendency nowadays is to rely on filament lamps to give the required colour temperature. There is, for instance, the Photopearl and Pearl* photographic type of lamp, which is

*Philips Argaphoto is a similar lamp.

stated to burn at $3,150^{\circ}\text{K}$. to $3,200^{\circ}\text{K}$., and the Photoflood lamp burning at a colour temperature of about $3,400^{\circ}\text{K}$. If these lamps are used, and reflectors do not alter the colour quality of the light, we can be sure that the film is being used with the correct type of light source.

There are occasions when it is impossible to use the correct type of lighting and for that purpose a full range of light-balancing filters is available. They are in two series, the "Wratten" No. 82 series and the "Wratten" No. 81 series. Those of the 82 series are bluish in colour and will raise the effective colour temperature of any light source; those of the 81 series are a yellowish colour and will reduce the effective colour temperature.

The full range of filters in this series with the exposure increase required for each of them is:

Filter No.	Exposure Increase	Filter No.	Exposure Increase
82	$\frac{1}{2}$	81	$\frac{1}{2}$
82A	$\frac{1}{2}$	81A	$\frac{1}{2}$
82B	$\frac{1}{2}$	81B	$\frac{1}{2}$
82C	$\frac{1}{2}$	81EF	$\frac{1}{2}$

At $3,200^{\circ}\text{K}$. the changes effected by each set of filters are in steps of about 100°K . The 81EF filter is the one generally in use for clear glass flash bulbs with "Ektachrome" Type "B" film. With these filters available and knowing the colour temperature of our light source, we can, by placing one of the filters or combinations of them over the lens, balance the light reaching the film so that it will have the best effect on the colour emulsion. Most lamp manufacturers will quote the colour temperature at which their lamps burn, so that it is quite easy to determine the type of filter to be used. With "Ektachrome" film of American manufacture there is packed in every box of film a data sheet which gives a suggested filter to be used for that particular batch under certain conditions. Suggestions are given for flash photography, electronic flash work and for long exposures, depending on the type of film used. The effects of reciprocity failure are more marked at the long exposure end of the scale than at the short exposure end, but whatever recommendations are made they can only be taken to be suggestions, and they have to be confirmed or amended by practical tests with the equipment in use and under normal working conditions.

Apart from these light-balancing colour filters there are also several other filters for specific uses. The "Wratten" No. 85 filter for instance enables "Kodachrome" Type "A" film to be used in daylight at the same exposure as that given to daylight film, while the "Wratten" No. 85B filter enables "Ektachrome" Type "B" film to be used under the same conditions. Occasionally it may be desired to use the daylight type film in artificial light. That has been done, but it is definitely not recommended because the filter for that purpose, the "Wratten" No. 80A, has an exposure factor of 6, and the degree of correction obtained with it is not sufficient for critical work. It is therefore suggested that that combination should be used only when the need is urgent and the correct type of film is not available.

Another filter, known as the "Kodak" Skylight Filter in America and the "Wratten" No. 1A in England, has recently come into wide use with daylight film. It is given the name of Skylight filter because one of its major functions is to cut down the excessive amount of blue light which is reflected from a clear blue sky. It is also useful when pictures are taken under conditions of overcast sky, on cloudy days, or even in the shade on clear days, and is to be preferred to the old "Wratten" No. 1—the "Kodachrome" haze filter—which it replaces. It is fortunate that human vision is so adaptable that a far wider range of conditions in daylight can be tolerated than is the case with artificial light, so that with daylight type film it is not necessary to have such a high degree of control as is the case with the artificial light type under studio conditions.

In addition to these filters, intended specially for control of colour temperature and conditions allied to it, there are others known as colour compensating filters, each having its own particular application. They are available in six different colours, red, green, blue, yellow, magenta and cyan. Each of these filters is made in three different densities, the densities being so spaced that each filter is double the density of the preceding one. The densities are denoted by the two digits placed in front of the colour designation letter. Thus in the yellow series, the CC-10Y filter is double the density of the CC-05Y filter, but half the density of the CC-20Y filter. The same applies to the other filters in this series.

The complete range of these filters is:

Yellow Series (Suppressing blue)	Magenta Series (Suppressing green)	Cyan Series (Suppressing red)
CC-05Y	CC-05M	CC-05C
CC-10Y	CC-10M	CC-10C
CC-20Y	CC-20M	CC-20C
Red Series (Suppressing blue and green)	Green Series (Suppressing blue and red)	Blue Series (Suppressing green and red)
CC-05R	CC-05G	CC-05B
CC-10R	CC-10G	CC-10B
CC-20R	CC-20G	CC-20B

Filters in this series can be used to effect an overall colour change when films are exposed to a light source having an excess of colour. For example, if the light is too blue the exposure can be made through a yellow filter. They are also useful in making copies of colour transparencies, when some colour correction is desired.

Some time ago Kodak altered the designation of many of its filters used in coloured photography. Because many of these are interchangeable, old and new equivalents for the light-balancing filters are given in this table:

Former CC Filters	Corresponding Wratten Filters	Former CC Filters	Corresponding Wratten Filters
CC-3	No. 82	CC-13	No. 81
CC-4	No. 82A	CC-14	No. 81A
CC-5	No. 82B	CC-15	No. 81B
CC-6	No. 82C	CC-29	No. 811A

QUESTIONS

Q. Would you consider the No. 1A filter is sufficient for most uses in daylight work with "Kodachrome" film?

A. In general outdoor work the No. 1A is normally fully adequate—if indeed any filter is required at all. With average conditions at high altitudes it is, however, advisable to make the use of this filter a regular practice.

Q. What about the 81 series?

A.—These can be used for the same purpose, but as their primary use is to reduce the colour temperature of any given light source, they will not give the same amount of correction as the No. 1A, which has been designed to give just that amount of correction in the blue and the green areas. There is, however, no reason why the 81 series should not be used. In fact, before the introduction of the No. 1A, the No. 81A was often used together with the No. 85B with "Ektachrome" Type "B" film in daylight. It is a matter for your own personal preference and experience.

Q. How do they compare with No. 1 and No. 2A?

A.—The "Wratten" No. 1 is the "Kodachrome" haze filter and is a purely ultra-violet absorbing filter, it would not absorb blue because it is not yellow and it would not absorb green. It has now been discontinued. The No. 2A has been discontinued in favour of the No. 2B, but there is practically no difference between the two. They are a pale yellow in colour and will therefore absorb some blue as well as ultra-violet.

Q. Reverting to the question of colour temperature, have you any remarks to make regarding the use of a photo-electric exposure meter in conjunction with red and blue filters?

A.—I have had no experience with that, but an allied method to it has been worked out by the Kodak Research Laboratories to determine the colour temperature photographically. They use a red and blue filter obtaining a print through a step-wedge and comparing the two densities of similar steps to obtain a colour temperature. It has to be done from a given light source with a known colour temperature to obtain comparable results. By using a photo-electric meter and measuring the light through red and green filters you would arrive at very much the same result.

Q.—Will that enable you to compare the lamps?

A. It will give you a comparison between two different light sources.

Q. If you are doing the interior of a cathedral and you want a two minutes' exposure, how do you determine which is the best?

A. All I can say is that the general tendency is for the film to go bluish, or blue-green with long exposure, which means that you have to correct it with either a magenta or a yellow filter, or a combination of both. The exact filter will have to be determined entirely by trial. As a guide it can be said that if you have to give an exposure of two minutes you will require fairly heavy filtering, and I would suggest the magenta filter, CC-20M, plus the CC-10Y.

Q. Would that not mean that the exposure would be increased?

A. As you increase the filtering action you are building up the exposure required, and if you go on too long you are back where you started. I think it would be better to have a straight shot and see the result. It may be that you will require much less filtering than you thought to obtain the results, particularly if they are needed for reproduction purposes. The amount of control possible in the reproduction process will take care of that.

My First Table-Tops

I thought that my fellow readers would be interested in seeing these two pictures, more especially from the aspect of demonstrating how even the simplest arrangement can be interpreted in very different styles according to the placing and type of lighting.

The little fauns were arranged on a box upon the kitchen table with "Honesty" leaves in a vase on the table behind them. A white sheet served as a background and a pink woolly scarf as the grass.



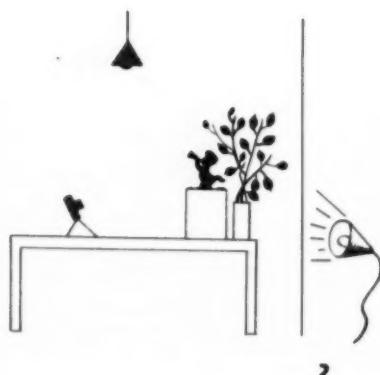
"FAUNS"

No. 1. With the kitchen light overhead and a photoflood in a reflector held high to the right of the group and at an angle of 80° to the camera axis, I made a number of exposures varying the grouping of the models. The photograph *Fauns* was one of these. The sheet photographed dark as only a small amount of light fell on it.

By MARGERY B. PARKER



No. 2. I then tried for a shot with more atmosphere, attempting to get the effect of sunrise. With the overhead lamp turned out I held the photoflood behind the sheet and below the top of the box—this gave a bright patch of light which illuminated the leaves and threw the fauns into silhouette.



"SUNRISE"



Review of July Portfolio

That front cover illustration for the July issue—the reduced facsimile of the award certificate of the 1879 International Exhibition—was a happy thought on someone's part; it was certainly very far-sighted of the designer to have selected basic proportions for his certificate that would precisely suit the *A.P.-R.* cover tint for 1953! These certificates must have been well and truly treasured by the fortunate recipients; remarkably enough, one has been for many years on display in the window of a locksmith's at the top of Hunter Street, Sydney (though it is not destined to remain there much longer, for the building is doomed by the northward extension of Elizabeth Street). As for the design of the certificate, the care bestowed in its execution betokens a labour of love, to say nothing of one of information and instruction. The female group at the foot shows N.S.W., nobly supported by Britannia and the British lion, bestowing the laurel wreath on the nations of the world as they bring their national exhibits. Below we have the Garden Palace itself in all its glory, while above we are shown a wide variety of fauna and flora, to say nothing of a few vignettes of historical events.

Moving on to the Bayliss portfolio, these illustrations are of particular interest to Sydney residents, dealing as they do mainly with the erection of many of Sydney's great buildings which are still with us. Strangely enough we pass those buildings almost daily, taking their existence for granted, with never a pause for their beautiful details—exquisite examples of the art and craft of the stonemason. This is something that is almost non-existent in the buildings erected in our own day, when the vogue is for straight unbroken lines and stark simplicity. Truly, today's buildings fall into line with our hastened tempo. That picture on page 399 shows us a very different George Street to the one we know—how suggestive it is of quiet, easy-going living in those forgotten days when time appeared to stand still.

That same message is carried by the G.P.O. pictures; above all, by that cornice detail depicted on page 400—it leaves one wondering at the time and labour put into the planning and execution of that small feature alone.

The aboriginal group on page 404 I find of special interest. There is so much to look at—that clothing, for instance, which was apparently handed on to them by the early settlers, with the end result that everyone of that day, be he dark-skinned or light, was similarly attired. That foreground group in the crazy little boat is delightful; one wonders how the standing figure managed to maintain his balance, to say nothing of giving a convincing impression of fish spearing. I also like that native at the rear exhibiting his prowess with the net by displaying a Murray cod of quite respectable proportions. The posing of the woman along the left margin is nicely handled, with the inclusion of that small stick by way of added interest.

Generally speaking, Charles Bayliss hardly had the opportunity to express that artistic and compositional interpretation that was encountered by his great teacher, for most of his work was in the nature of commercial assignments. Of those reproduced, I find the waterfront subjects possess the strongest interest, for one finds oneself automatically analysing the various locations and trying to recall just what buildings are still standing. The illustration on page 410 is a little gem; obviously, the departure of troops was a cause for as much—or even more—excitement than it is today.

By KABRADJI

How amusing—or how alarming, should we say—is the hazardous perching of those adventurous folk who have climbed to the upper rigging of the barque, and how many civilians would aspire to such a viewpoint today?

I must admit that I had never before seen a photograph of the Garden Palace, and, indeed, had no idea of its size and magnificence. For the print on page 412 the viewpoint was well and carefully selected, resulting in excellent balance. Even without the man-o'-war (though undeniably a most valuable addition) we would still have an effective arrangement.

The following picture—the Baron Carrington landing—is another print of unusual interest, for it includes so many things to please and to hold our attention as the eye travels from point to point. It might almost be termed an early 'candid camera shot', so well captured is every little happening within the scope of the lens. For an early dry-plate negative the exposure was surprisingly short, judging from such examples of halted motion as the officer at the salute, the 'parking' policemen, and the slow folds of the Stars and Stripes. Finally, one wonders from what building the exposure was made? temporarily forgetting the great popularity of long-focus lenses with the photographers of those days.

There is a whimsical touch about the illustration overleaf—so small a 'statue' for so massive a column. As for the column itself, surely its position in the structure must be as well known as the G.P.O. itself.

The next illustration (page 415) must have given our interstate readers something of a shock—had the long-discussed and long-awaited replacement of the G.P.O. tower already reached a state so eminently satisfactory? Anyhow, its continued absence makes this photograph of its original construction all the more welcome. I often used to admire the tower, taking its presence on the scene for granted; from this viewpoint (Wynyard Lane corner) it was (with or without scaffolding) a most imposing sight with its dark semi-silhouette offset by the clear-cut brightness of the 'Wales. A minor amusing touch is provided by the rather weird spacing of the lettering on the front of Paling's.

That small section of panorama overleaf creates something of a desire to examine this great effort as a whole. Panoramas were popular in those days, and they were certainly a test for the craftsmanship of the photographers concerned. I am sure that few of today's commercial workers would look forward to a similar assignment with any happy feelings of expectancy.

The composition of the old Pyrmont Bridge picture is very interesting and, moreover, provides us with the opportunity of viewing the Town Hall and St. Andrew's against the skyline in a manner impossible today. The two patches of open water balance up nicely with 'space to move' allowed on the right. All in all, it is a real painter's subject.

The outing picture on page 418 must mainly be of botanical interest; for the layman the chief appeal will lie in the six-in-hand 'Cobb & Co.' coach and in the

Continued on page 501

Notes from the Magazines

MINIATURE CAMERA GOSSIP

By Lancelot Vining

By the time my lines are in print, the current season for visiting societies will have ended except for two London fixtures. This will leave me with a three month break before starting out again and a chance of some photography for my own amusement.

I have enjoyed my visits around the country, some perhaps more than others, and I do not see how it could be otherwise; difficult journeys, indifferent hotels and poor meetings all play a part in the final result. I have no complaints—if I had one or two earlier in the season, I have forgotten them—but I would like to make one or two suggestions which may help the younger societies, because when things have gone wrong the excuse has mostly been, "We are a very young society". Their meetings are often conducted in what I would call a very haphazard manner; no one is quite sure of anything. For instance, I ask to meet the lanternist, only to hear that he is not going to turn up that evening owing to another engagement, and no one has been appointed to deputise for him, and no one seemed to want to. I always let the secretary know the size of my slides for the meeting. More than once this season I have said I am bringing 3½ in. only to find the 2in. projector set up: the lanternist had not been told, and thought that as the talk was on 35mm., the slides would be 2in. All these things—quite small—are caused by lack of organization. Here is a suggestion which will put them on the road to smoothly-run meetings.

Select three members who are keen on making their society a success. Make No. 1 responsible for looking after the lecturer, collect him from hotel or meet him at station and introduce him to his chairman and lanternist. No. 2 to be responsible for lantern and fittings, seeing that the screen is at the right distance. No. 3 O.C. of meeting: greets visitors, sees there are enough chairs, and that some near the entrance are left vacant for the late comers. It is important to impress your visitors with the fact that you know how to run a meeting, also you may get some new members.

Points to watch. If you change your room to a larger one for the evening, check on blackout, electrical leads and how screen can be fixed. This season, after a nine-hour journey, I was not met at the hotel and had to find my way as best I could, only to find that nothing was ready; the room had been changed, the flex was too short, and the plug the wrong size. Two members left for flex and one for the plug, and when we got started 20 minutes had been wasted. Another case was when the room was changed; in their own room the picture was thrown on the wall, and all that was available in the larger room was a 3ft. screen which was much too small for the size of the audience. The worst type of screen is the oblong. I find the lantern is always focussed for the landscape slides, so that the top and bottom of the upright ones are missing. I have to make changes every time this happens. All screens should be square. These things used to annoy me, they don't now and the above are not grumbles. After having visited 128 societies since last September I feel that I am in the position to give a little advice to the young ones. A well-run meeting can be very worth while.

Amateur Photographer, June, 1952.

FRIENDLY WORDS TO NEW MEMBERS

By R. J. McNally

The newly-joined member of a photographic society will be keen to make the most of his membership. He should find himself fitting in—and absorbing the club "atmosphere"—naturally, and should soon settle down quite happily to enjoy the good fellowship which is such an important part of the average society.

A few friendly words, however, may be acceptable regarding one or two points which he may not at first understand or appreciate. Firstly, as to the welcome accorded to the new member: if this is reasonably hearty, he may be embarrassed by what appears to him to be unnecessary fuss; if left to settle in, without introduction, he may think he is being overlooked, or disregarded; if his name is read out at the meeting following his election (so that he may become known to others), he may resent this publicity. Appreciation of these points will help the newcomer.

Some new members—probably without realising it—try to impress their personality upon the society. This is sometimes done if the new recruit has an inferiority complex, due to belief that every other member is possessed of great photographic knowledge and experience. A pleasant (temporary) sense of superiority results from his discovery that many members know considerably less than he does about certain processes or formulae, and declines when it is realised that the said members are first-class workers, who have had considerable success as exhibitors, etc. New members are advised never to hesitate in admitting ignorance of any aspect, or application, of the photographic process. Knowledge of how little they know will greatly facilitate their being helped in the most effective way.

Newcomers who need help and demonstration outside the normal club syllabus should ask the secretary if additional meetings can be held, but only after first sounding others likely to be interested, and ascertaining their best dates and times. It is easy to complain that nothing is done to help; often, however, no requests for such assistance are made, or—when special meetings have been arranged—those who have requested these fixtures are often absent from them. Do not think the secretary is unwilling to help you when you first broach these matters to him—he, and those to whom such arrangements mean the sacrifice of time and effort, have possibly been let down in the past.

New—and old—members will naturally discuss the merits of their own equipment, and possibly the demerits of that possessed by others! This topic is always a favourite one with most members, some of whom, in fact, appear to limit their photographic activities to the constant sale and purchase of various cameras. The description of a new camera acquired at great cost, the installation of a super enlarger in a beautifully equipped darkroom, and the like, may produce sighs of envy from many of the assembled brethren. It will be reasonably certain also to produce a few queries as to what has resulted from all these fine possessions. An interest in photography takes many forms, some of which appear incomprehensible to those members to whom the practice of photography is essentially the only way to its full appreciation and enjoyment. It may be well to realise, therefore, that the value of one's photographic equipment is not assessed by all members on a monetary basis.

Experience indicates that the member who settles in quietly and does not rush matters, generally makes good and steady progress; whereas he who commences with terrific enthusiasm, and almost terrifying energy, is apt to fade away and be lost to sight. Most photographic societies have a seasonable shifting population! Those newcomers with some experience will wish to take part in Monthly Print Competitions and should, indeed, seize every opportunity of so doing, as these competitions are valuable aids to the improvement of technique and artistic appreciation. The beginner is advised first to concentrate on acquiring a sound technique, and the ability to produce a good whole-plate print before venturing into the realms of competitive work during his first season.

The club secretary will appreciate offers of help from new members, but such offers should be quite clearly defined. A request for assistance in tacking down new linoleum may be resented by a member whose only intention was to lecture upon the more obscure aspects of contemporary art and theory.

Membership of a photographic society admits one to a goodly fellowship. Constructive help and advice are always available—although not always proffered, unless asked for. Not every club member will wish to practise photography or to accept it as an art form—photography can be fun, and the social side of club-life is a pleasant experience. If the newcomer fails to fit in, the reason will probably not be due to the society. The new member can become part of a society—as a real asset, or he can simply belong to it—more or less as a liability. It is up to him!

(*Miniature Camera Magazine*)

PICTURES FOR SPRING

You will soon notice a touch of spring in the air. You know, I believe snapshooters enjoy the arrival of this new season even more than other people. It means that the great outdoors again becomes a theatre of operations for picture-taking activities of many kinds. First of all, the longer daylight hours mean that the snapshooting day is much longer than during the short, dark days of winter. And more of the days are sunny and clear. Nature improves the scenery, too, by refinishing the whole landscape in bright, fresh colours for the new season. She adds the bright greens to the trees and later adds the brilliant and fragrant blossoms of the trees and shrubs. And since everything does look so attractive, it is an excellent time to try some landscape pictures.

Of course, other things happen, too. People who have been pretty much confined during the cold weather take to the outdoors just as soon as they can. Gardeners begin pottering about in the back yard, golfers begin putting on the back lawn, and the youngsters take to the cricket field with great gusto. This is wonderful for you because there are pictures galore in these ambitious new activities of spring.

One of the first things that you camera enthusiasts should do is to see that your equipment is in good order for the busy snapshooting months ahead. Perhaps a bit of spring housecleaning is in order in the camera department. This doesn't mean tinkering with the internal mechanism, however. If there seems to be a flaw in the mechanism somewhere, take the camera down to your photo dealer and let him advise you as to what steps to take. Check over those accessories, too. See that your tripod is in good working order and that your sunshade and filters are clean and set to go for the busy season ahead. It would be an excellent time to check over and replace equipment that has become damaged or broken, too. K.

PHOTOGRAPHIC CHRISTMAS CARDS

It's not too early to start thinking about those photographic greeting cards for the coming Christmas holidays. To do a good job you should allow yourself ample time for both the planning and the production.

It's really amazing how popular photographic Christmas cards have become. They are a genuinely personal greeting, and at the same time allow the sender unlimited opportunity for cleverness and ingenuity. However, don't be too elaborate. Some folk utilize ordinary snapshots of themselves or their families, dressing the pictures up into pleasant little Christmas greetings. The prints can be mounted on cardboard or coloured paper, and a greeting can be included right in the picture, such as with a child's alphabet blocks, or in a message on a card hung above the fireplace.

The easiest way is to take your favourite negative to your dealer and have him make the cards for you. But you must allow him sufficient time. The chances are, if you wait until the last-minute rush, the dealer just won't have time to get them finished. If you are using a straight snapshot for your greeting, pick something that is appropriate. Your relatives and friends will enjoy seeing the latest snaps of your family, or you at work at one of your hobbies, or your home after a pretty snowfall if you happen to live on the tablelands. Children are perhaps used more often than any other type of Christmas card subject.

Many camera enthusiasts create their Christmas message in the form of a clever table-top arrangement. It might be a Nativity scene, a cotton snowman, or a cardboard Santa Claus. If you are an advanced camera worker, you can try trick shots and multiple negatives and other special effects. Don't make your card too complicated, however. A simple card that states its message without too many frills is usually the most effective. You can have a lot of fun planning that Christmas card this year, and it is certain to please your friends. Just remember to keep it simple, and start early. K.

Review of July Portfolio

Continued from page 499

buggy on the right, for these are vehicles we are unlikely to encounter today.

The circumstances of the flooding of the river resulted in an attractive setting for the rowing event depicted in the picture following. It is a difficult subject and one extraordinarily well managed, even down to the little feeling of action provided by the 'stroke' and No. 3 in the foreground 'four'.

The concluding illustration, which shows the finishing touches being made to the Queen Victoria Buildings, came as a surprise to me, as no doubt it did to most other readers. Personally, I had no idea that the roofing arrangements of the vast structure were so extraordinary; one wonders at the reason for those many subsidiary domes and their beehive-like apertures—ventilation? And then every dome is flanked by four little 'shrines'—what useful purpose do these play?—and what architect could imagine such appendages to be needful even in places where they could not be seen?—and why was the series discontinued at the ends of the building? The whole thing gives one an irresistible urge to go up and look it over for oneself with a view to seeing whether it can all really be true. Before we leave this picture we once again note the precarious posing of the workmen on the scaffolding of the great 'lantern', and we realise how imposing were those great public buildings of the 80's and 90's before they became overshadowed by new commercial structures.

Review of Contest Entries

NUMBER OF ENTRIES	115
(A/S 14, B/S 34, A/O 12, B/O 55)	
NUMBER OF COMPETITORS	43
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	18

K.L.A., Paddington.—Prize award for your "Interior Design" for superior technique and general novelty. Our chief criticism would be directed towards the lack of interest in the upper half—suggest you try the subject again with a larger plant or perhaps a spray across the top-left corner.

P.E.A., Paddington.—Congratulations on the first-rate 'studio' portrait but, as mentioned on previous occasions, we feel the need of some other element if the result is to be considered pictorial.

K.F.B., Ryde.—Engine subject is an excellent technical result but mainly of news and topical interest. For the photography of railway engines and trains it is desirable to have them in some open area, preferably on a curve and with a low viewpoint; in this way full pictorial unity can be obtained.

J.E.B., Buranda.—Glad to note your developing outlook. "Tuesday" is perhaps the best of your entries although we should have preferred to see some figure interest to provide a definite accent. Similar remarks apply to "Posts and Waggon" which is one of those subjects in the possibility class, *i.e.*, needing the inclusion of some additional element. The cottage picture is nicely recorded but rather general—might be better with a 2½-inch trim from the left. "The Sentry" was also well observed; for your album take an inch-and-a-half trim from the left and print-in the clouds a trifle stronger.

I.H.C., Hamilton.—It was interesting to see your two hospital subjects. The blood transfusion print has the stronger appeal owing to the human interest, although the other is a fine technical result. The landscapes were not quite so successful; both of them were really more suitable for colour photography. It is an unfortunate fact that water can seldom be persuaded to play its proper part in black-and-white.

R.F.C., South Hurstville.—"Three Gums" appears to be the best of yours although it suffers from an unfortunate degree of diffusion which may have crept in during enlarging. Something of the same effect is noticeable in the lower third of "Five Symbols" which is otherwise a very fair technical result for a difficult subject. We strongly recommend an effective overhaul of your enlarger. We appreciate the compliment conveyed by the remaining entry but, apart from that, it is mainly subject of commercial interest.

E.R.C., East Kew.—Prize award for your very effective rendering of "At the Edge of the Wood"—an interesting result from simple material through restrained control measures. Considered as an arrangement it tends to be somewhat crowded—try the effect of various trimming arrangements.

E.B.C., Trundie.—The better of your two is the candid portrait, but this is mainly of family interest—it is hardly an interior in which class the architecture,

etc., should be the principal motive. "Mountain View" is nicely recorded but mainly of souvenir interest.

G.A.D., East Ivanhoe.—HC for the shot of the youngsters on the slippery dip—this represents very superior print quality, but is hardly the type of subject likely to find favour pictorially. Perhaps the solution to the problem would have been an interesting story-telling grouping of the youngsters.

J.H.D., Ormond.—Congratulations on chapel interior—a very satisfactory result.

A.K.D., Lindfield.—Both current entries gained HC; actually they were deserving of a higher rating, the trouble being that they were *genre* or everyday-life subjects rather than interiors. We suggest that they be kept in mind for the applicable set subject.

A.E., East Brighton.—Interested to see more of your school class subjects. "Classmates" is the better but camera consciousness on the part of your young models should have been avoided; otherwise, it is a well-exposed picture for an interior group obtained with 1/25 sec. at f/5.6 on Verichrome with your Ensign Selfix 820. The other entry is rather general with no one figure providing the centre of interest. The idea of the art class seems to have some possibilities.

F.L.E., Narramine.—Prize award for "Evening"—a nice little impression along conventional lines. The church interior is on the heavy side while the patterned brickwork tends to be rather dominating.

J.P.G., Sunshine.—All three entries may be considered very promising. Of the Wilson Hall subjects, the "East Wall" is the better thanks to the play of light; the foreground brick wall is too prominent and would suggest that it be made almost black by means of flashing. The other version is somewhat general as a composition. We also liked the home portrait entry which is quaint as well as showing good textural renderings throughout, although a little more animation would have been desirable. All three prints are rather flat—may be a matter of cold developer. Black should be black and not a tone of grey.

K.J.G., Rose Bay.—Very fair technical results with your veteran V.P.K. Pictorially, "Glittering Water" is the better but unfortunately the glitter is away out on the left margin. The other print is of souvenir interest only. We recommend you to study the portfolios with a view to developing a more positive outlook.

L.J.G., Lindisfarne.—Welcome to the contest and marks for gaining prize award at initial appearance; you appear to know how to handle your Speed Graphic. "The Old Bridge at Risdon" certainly represents very beautiful tonal quality but pictorially it tends to suffer from overmuch detail. We would recommend that some of the highlights around the margin be reduced in tone—we are especially thinking of the gate-post and gate to the left and the grass bank in the bottom-right corner. We are looking forward to seeing more of your work in due course.

F.P.H., Thornbury.—Prizewinning interior shot is a first class technical job and one that has the advantage of unconventional approach.

L.W.J., Cloncurry.—You do not appear to be obtaining the technical quality which you should with your Six-20 Kodak "A" and Retina II. The outdoor subjects suffer from high contrast suggestive of overdevelopment of the film, while in addition there are numerous surface marks and scratches. "Some Day" is badly diffused, both model and camera having apparently moved. Considered as subjects the others are mainly of souvenir interest; "Outback Transport" is the best because of the pleasant arrangement but a softer print is desirable.

B.J., Wollongong.—"The Green Lounge" is the best of yours—a very superior technical result but one which you might try again with the inclusion of a little human interest. The landscape "Spring Creek" is rather conventional and, of course, we are never very happy about bits of trees down side margins. "Design" required colour to convey its message.

R.M.J., Lindfield.—Award for your Central Railway indicator board subject on the grounds of novelty and technical handling; however, the pictorial success of such a subject would depend on an interesting grouping of the folk in the foreground. The other station subject is hardly very strong in general interest, particularly in the absence of some story-telling element.

L.K.L., Oakleigh.—Both entries very fair for mist subjects in the bush. "Autumn Sunshine" is the better but figure accent was desirable to hold our interest. For your album take an inch trim from the top in order to keep the interest in the foreground. The other print is mainly of novelty interest but, in any case, would be better without the inch-and-a-half of diffused roadway.

K.M., Launceston.—Both entries show very fair print quality. The HC cat subject has a stronger appeal than that of the youngster, the latter being mainly of family interest.

K.M., Springwood.—Congratulations on "Winter" which is away above the average for park subjects, summer or winter. You are to be commended for carrying and using your camera under such unpromising conditions.

D.M., Morningside.—HC for your home portrait study mainly on technical grounds. It is difficult to introduce much novelty into this particular arrangement.

M.J.M., Swansea.—First prize print represents a top-rate picture although, pictorially, we should have liked to see some toning down of the strong reflected light on the nest and branches. We also like the handling of the character portrait, even if the model's sports coat is more than a trifle aggressive. "Fireside" is mainly of family interest—the arrangement is very static and the lighting is not very convincing.

R.O., Cobargo.—You are certainly getting very good technical results with your Flexaret 2A. The tree picture is perhaps the best but, of course, it remains a problem how to achieve much in the way of composition with such a mass of branches. The child study is quaint but we suggest you await a more animated moment and one with greater story-telling value. "Trout Fishing" is a very fair result for a glade scene but needs a trim from the right and some flashing of the highlights along the top margin. The Circular Quay subject offered you little beyond the souvenir.

N.O., Cardiff.—Full marks for "Splendour of the Morning" which combines beauty, action and a touch of humour in a very delicate interpretation. Our only suggestion would be a slight trim from the top. The other entry gained HC for an interesting if somewhat static result.

A.G.R., Battery Point.—Prize award for "Gothic" which is generally well handled. In any future prints the high clerestory window along the top margin should be toned down. "Shadows" is a fair result from slight material; trims from either side would help—and, incidentally, the coverage of your enlarger needs investigation. "Into the Sunshine" makes an interesting picture; the rowing shell is rather central and trims from right and top might be considered.

J.R., Hazelwood Park.—This month's subjects do not appear to have offered you a great deal with the exception of "Gum Tree" which combines a pleasant decoration with a nice feeling of light.

R.R., Moonee Ponds.—Your work seems to improve month by month! The award print is certainly a delightful bit of action. We also liked "Grape Leaves" which is pleasantly decorative and nicely interpreted in an attractive tonal range. "Colonnade" is rather contrasty—a figure was required by way of an accent.

F.J.R., Healesville.—Congratulations on an interesting series. The church interior is the best, thanks to first-class technique and an interesting balance of verticals, although the dividing line tends to be somewhat central. "Latent Power" well illustrates that title and the interpretation has been excellently carried out. The landscape is also pleasant but we feel that you should not be obtaining so much grain with so small a degree of enlargement as five and a half times.

D.M.S., Scone.—The award print was the better of your two although it is somewhat restless as an arrangement with such a variety of different elements involved. "Ex-Interior" on the other hand fails to hold our attention through its formality and the central placing of the centre of interest.

C.T., Paddington.—"Pottery" is the best of yours but it is really more of a pattern subject than an interior which is normally architectural in nature; its weakness is the over-bright bottom-left corner. "Stove" and "Ceiling Windows" did not offer you very much; the latter needed figure interest to divide scale and accent. "Sunshine" is alright as far as it goes but somewhat slight as a motive; something such as a child is required to provide a means of joining the two centres of interest. Of the open entries the Frog-mouth picture is the best although there does not seem to be any reason for so much white space. "Communications" would come next but the pole is very dominating; trims from top and right would improve. The other two tree subjects can be considered of negative value only.

K.J.T., Scone.—Congratulations on an interesting trio. The landscape is the best although the "Y" shaped branch is rather eye-catching. "Nature's Keyboard" is ingenious but seems to need the clever title to carry it through. Somewhat similar remarks apply to "East Wing"—one begins to wonder why the photograph was made at such a low level; some additional element seems to be required at the bottom-left intersection of thirds—a cat, for instance.

M.J.W., Elmhurst.—Pleased to see entries of somewhat greater general interest. "Furnace" would look well in a larger, stronger print with a trim down the middle of the vertical iron bar. "R.M.S. Ormonde" is very general although the reflection is attractive.

K.H.W., Strathfield.—Of your group we prefer "The Polisher"—a good tonal range for this type of industrial subject. Next would come "Yaralla at Dusk"—well handled but a slightly stronger print is to be recommended; we also think you could take a trim of an inch from either side. The other two are nice prints but mainly of souvenir interest owing to their very general nature.

G.W., Belair.—Both prints meritorious. "Lonely Fisherman" possesses a good atmosphere but the foreground is somewhat dominating while trims from top and bottom would improve. "Turbulent Waters" loses a lot of emphasis through the flat grey nature of the print; properly printed you would hardly recognise this one. "Late Afternoon" is grossly under-exposed there being no particular reason for the employment of the orange filter. "Grey Day" is much too general.

N.F., Bondi.—Prize award to "The Arches" for first-rate image quality; as a picture it needs a figure by way of accent.

RENEWAL OF 'A.P.-R.' SUBSCRIPTIONS



Your co-operation is requested

With a view to increasing efficiency in publication it has been decided to separate all matters affecting A.P.-R. subscriptions and their payment from the regular Company Accounts.

It is also desired to bring all subscriptions on to a common expiry date, namely the 31st December, in each year, and thereafter renewal of subscriptions will only be accepted on the basis of a calendar year, i.e., for the twelve issues January through to December.

In order to give effect to this policy your co-operation is sought to the following arrangements:

Subscribers whose subscriptions terminate between the date of this announcement and the 31st December, 1953, are requested to forward a sufficient remittance to cover the extension of their subscriptions to the 31st December, 1953, plus a further amount to bring the expiry date to the 31st December, 1954. If desired, a subscription for an additional year or years in advance may be made.

Subscribers whose subscriptions have already been paid during 1953 and will fall due for renewal in 1954 should forward a remittance to cover the balance of 1954 plus a further amount to bring the expiry date up to the 31st December, 1955.

In the case of new subscribers, a remittance can be made for the balance of the year ending 31st December, and this will apply to all new subscriptions taken out during the year in future. In order to reduce clerical work, however, it is hoped that new subscribers will pay a subscription for the balance of the calendar year, plus a full year's subscription in advance.

Payment of subscriptions should be made in the same manner as hitherto, i.e., to your nearest Kodak Branch or to the dealer through whom subscriptions were previously paid, or, if more convenient, direct to the Circulation Manager of the A.P.-R., 379 George Street, Sydney. When paying your A.P.-R. subscription in future, it is requested that you keep it separate from any payments of your regular accounts with Kodak (Australasia) Pty. Ltd. This will facilitate the prompt advice to the Circulation Manager and avoid any delay in the despatch of your copies of the A.P.-R.

KODAK (Australasia) PTY. LTD.

Editorial Notes

PRIZE LIST FOR AUGUST

CLASS A—SET SUBJECT

Second "The Good Book", F. P. Hion.
Third "The Green Lounge", B. Jessop.

CLASS B—SET SUBJECT

First "The Arches", N. Youngman.
Second "Gothic", A. G. Reynolds.
Third "The Window", F. J. Roberts.
(Equal) "Waiting for Trains", Rosemary Johnson.
"The Chapel", J. H. Davenport.

Highly Commended: R. F. Corbett; Rosemary Johnson; D. M. Saunders; K. J. Tester; J. P. Gleeson.

CLASS A—OPEN SUBJECT

First "Splendour of the Morning", N. Ozolins.
Second "Evening", F. L. Eltrington.
(Equal) "Four o'clock Take-off", R. Ritter.
Third "Interior Design", K. L. Aston.
(Equal) "Spring Creek", B. Jessop.

Highly Commended: K. Malcolm; D. McDermant; R. Ritter (2); N. Ozolins; I. H. Caldwell.

CLASS B—OPEN SUBJECT

First "Hey! Where's Our Dinner", M. J. McNaughton.
Second "At the Edge of the Wood", E. R. Cornish.
(Equal) "In the Beginning", K. J. Tester.
Third "The Old Bridge at Risdon", I. J. Gollings*.
(Equal) "Les Misérables", D. M. Saunders.
"Winter", K. Musgrave.

Highly Commended: Patricia Aston; Jess Bennett (2); R. F. Corbett; G. A. Dalgleish; A. K. Dietrich (2); M. J. McNaughton; R. O'Meara (2); F. J. Roberts; C. Fanre (2); K. H. Westgate; G. Windle.

* Indicates new competitor

WELCOME TO A NEW COMPETITOR

A hearty welcome is extended to our sole new competitor for August. This is I.J.G. (Lindisfarne), who was successful in gaining a Third (Equal) award at his initial appearance.

1954—EARLY NOTIFICATION!

There will be wide opportunities for existing—and prospective—exhibitors this coming autumn of 1954. Fixtures on the horizon include the Victorian International Salon ("Royal Visit Year"), the three old-established nationals (Maitland, Muswellbrook and Orange), and perhaps a newcomer to the International field (Armidale).

While few of the actual dates have as yet been decided on, it would appear, on present indications, as though there will be a considerable degree of clashing of dates. Enthusiasts are therefore strongly recommended to plan now to have duplicate—or perhaps triplicate—prints available of their more promising subjects.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Seaman, H. Cleveland.—First (Equal), Class A, Open for July. Exp. 1/50, f/5.6, Verichrome, yellow filter, reflex.

Pattern and Texture

Glass Silhouettes, R. Ritter.—First (Equal), Class A, Open for May, Exp. 1 sec., f/22, Super-XX, reflex.

Nuts and Bolts, Rosemary Johnson.—Third (Equal), Class B, Open for May, Exp. 1/200 sec., f/5.6, Super-XX, reflex, yellow filter.

Roof Pattern, A. K. Dietrich.—Third (Equal), Class B, Set Subject for May, Exp. 1/100 sec., f/8, Super-XX, reflex, medium yellow filter.

Study in Patterns, S. H. Loft.—Second (Equal), Class A, Set Subject for May, Exp. 1/50 sec., f/11, Super-XX, reflex, pale green filter.

Glass Pattern, E. F. Stringer.—Second (Equal), Class A, Set Subject for May, Exp. 2 mins., f/22, Super-XX, quarter-plate view camera, (lighted only by suspended torch).

Beginning of a Road, R. Kelly.—Third (Equal), Class B, Open for May, Exp. 1/25 sec., f/10, Super-XX, reflex.

NEW "A.P.R." SUBSCRIPTION PERIOD

It has been pleasing to note the number of renewals and new subscriptions coming forward in conformity with our request for a common expiry date. In view of the six months' notice, it is hoped that by December all subscribers will, without individual notice, have extended their subscriptions to December, 1954—or, better still, to December, 1955.

Abandoned, E. Rotherham.—Third (Equal), Class A, Open for April, Exp. 1/100 sec., f/11, Super-XX, reflex.

Hand-carved, B. L. Gibbons.—First, Class B, Set Subject for May, Exp. 4 secs., f/32, Verichrome, Folding Ensign. (Original toned for wood effect.)

Arch of Steel, F. Newman.—Third, (Equal), Class A, Open for September 1952., Exp. 1/50 sec., f/11, Super-XX, reflex, green-yellow filter.

Pottery Pipes, R. Manuel.—Second (Equal), Class A, Open for May 1952., Exp. 1/100 sec., f/16, Super-XX, reflex. (Original barium toned and stained.)

Fantasy in Chain, L. W. Hooke.—Second (Equal), in an earlier Class B Open, Exp. 1/10 sec., f/16, Super-XX, reflex.

Sand, N. Ozolins.—First (Equal), Class A, Open for May, Exp. 1/100 sec., f/16, Super-XX, reflex, light-green filter.

First Light, N. Ozolins.—First, Class A, Set Subject for May, Exp. 1/50 sec., f/22, Super-XX, reflex.

The Photographic Societies

ADELAIDE CAMERA CLUB

On the evening of May 19 a series of demonstrations was presented in a somewhat different manner, four demonstrations taking place simultaneously. The subjects of Oil Reinforcement, Spotting, Reduction and Dry Mounting were capably presented by Messrs. G. Zeising, J. Bennett, I. Monfries and G. Dickson respectively, and the large number of members present were able to watch whichever course of instruction they preferred.

Our monthly outing for May was an excursion to the Adelaide Hills in search of Autumn Subjects.

Members of our club who are interested in colour photography have formed a colour group which will meet monthly, and their first meeting was held on May 25 with an attendance of approximately thirty. A sub-committee was formed to direct the activities of this group under the leadership of Mr. J. Tomlinson.

The general meeting on June 1 was again well attended and brought forth a very impressive array of prints for the monthly competitions and also for the annual competition for the Fisher Memorial Trophy for Landscape. Our guest critic for this evening was Mr. Anton Tulla, a prominent Adelaide photographer, who also delivered, at the conclusion of his print analysis, an extremely interesting and informative address on the method of judging and producing pictorial prints. Results of the competitions were: A Grade: Messrs. D. E. Robertson and E. W. Spargo. B Grade: Messrs. W. Hobden, G. Windle, and R. Lee. The winner of the Fisher Memorial Trophy was Mr. E. Robertson, A.R.P.S.

Although the advent of cold, wet nights probably tempted many to stay at home before the fireside, an exceptionally large attendance greeted the colour slide competition on the evening of June 15. Under the revised colour competition rules, each competitor is limited to two slides, which provision improves the technical standard of entries and facilitates judging. Our invitation panel of judges consisted of Mr. G. Mitchell, life member of our club and keen colour photographer; Mr. M. Rugless, who has had considerable experience in the making of colour prints, and Mr. I. Badger, who is interested in both still and movie colour work. The judges' decision resulted in awards being made to Messrs. Gadd, J. Windle and Burge. The colour group meanwhile continues to hold its popular meetings on the last Monday of each month.

Our monthly 'innings' was divided into two groups on successive week-ends, the subject being ballet photography. On June 23, Messrs. G. Zeising and J. Windle convened a special 'bring camera' evening, where a large number of members tried their skill at character study.

The July general meeting and print competition on 6th had the usual excellent attendance, and we were glad to welcome as our critic for the evening Mr. J. Mack, prominent Adelaide photographic identity. Awards for the evening were: A Grade: M. Hunter. B Grade: R. Cann (2), R. Lee, A. Reed, and G. Windle. Mr. Mack paid a tribute to the high standard of photography shown by the B Grade exhibitors.

E.W.S.

BRISBANE CAMERA GROUP

The meeting of the Group held on June 15, was presided over by Mr. I. Barnbaum and was attended by 21 members and 14 visitors. Among the visitors were two from Victoria; and the President, Mr. E. Homann, and two members of the Stanthorpe Club, Messrs. H. and B. H. Milburn. Our special visitor for the evening was Mr. Toni, who has recently returned from an overseas tour of which he had a most colourful pictorial record. Mr. Toni showed quite an impressive number of colour transparencies and treated those present with a very fine account of his tour of England and the Continent, and he also supplied some very interesting technical data. This particular phase of Mr. Toni's visit was especially interesting as we have just started to organise a colour group within the Club.

On July 6, our regular Print Night was conducted and the Set Subject on this occasion was *Lane, Alley or Subway*. The subject matter available in Brisbane for this particular subject is somewhat limited but it was interesting to see the members' approach and the results obtained. The results were *Print of the Month*: Dr. Buchanan. A Open: 1, Dr. Buchanan; 2, D. McDermant; 3, (Equal), I. Wallis and T. Scruse. A Set: 1, Dr. Buchanan; 2, T. Scruse; 3, D. McDermant. B Open: 1, S. Greenway; 2, S. Smith. B Set 1, (Equal), J. Hall and A. Redlich; 2, S. Smith; 3, P. Smith.

While the judging of the prints was being conducted a ballot was held to elect a President to fill the vacancy which occurred when Mr. F. L. Masters resigned from that office recently. This resulted in Dr. A. J. Buchanan being elected, and he will occupy that office for the remainder of the year, until our next annual general meeting. After the judges had made their awards as above, the President moved a vote of thanks and the meeting closed with supper supplied by our Social Committee.

A.T.

MELBOURNE CAMERA CLUB

The first general meeting for June was held on the 4th when the President, Mr. W. Broadhead, gave a one-man-show and talk. Mr. Broadhead showed some of his early prints as well as a fine display of his later work. He spoke on various control methods that he has used, including the paper negative.

On the 11th the Club was given a talk on *Pictorial Photography* by Mr. W. T. Owen, F.R.P.S. and this lecture must rank as one of the best that the Club has ever had. Mr. Owen spoke on the need of the pictorial photographer to have a knowledge and appreciation of art generally, a thorough knowledge of the various controls that he can use, and above all the need to develop a 'seeing eye'. Though a mastery of the photographic control processes is necessary the speaker went on to stress the fact that the photographer should make his picture at the time of exposure and not rely on print manipulation to yield the picture. At the conclusion of his talk Mr. Owen generously donated a number of his very fine prints to the Melbourne Camera Club's permanent collection.

On the 18th Mr. J. Henderson gave a talk and demonstration of Developing for Warm Tones and Toning Methods. There was no doubt that the talk

The combined Ballarat Geelong outing at Buninyong. Mr. Porter, club president of Geelong, is attending to the brew. Mr. McConnell, the Ballarat president, in fair-isle jumper, is standing in the back row.



was much appreciated as were the prints that this worker displayed.

The Open Competition held on the 25th was judged by Mr. S. Harrison. As in several competitions of late the B Grade entries were in much greater evidence than A Grade. The awards were: A Grade: 1, Mr. T. Scott; 2, Mr. B. Patton. B Grade: 1, and 2, P. Johns; 3, (Equal), R. Williams and P. Johns. Congratulations to P. Johns for such a successful showing.

The August meetings will be preceded by the 6.30 p.m. meeting of the free Beginners' Course in Photography. In addition to these meetings the following club fixtures are listed for August: 3rd, Portrait Group; 6th, One-Man-Show and Talk: Mr. A. W. Briggs; 10th, Pictorial Group; 11th, Stereo Group; 12th, Leica Group; 13th, 3D Show; by Melbourne Camera Club Stereo Group; 17th, Colour Group; 20th, 2nd House Exhibition; 24th, Technical Group; 27th, Monthly General Meeting, Open Competition, Wharf Outing Competition; 30th, Outing—Flinders and District.

Anyone who desires to get more out of his hobby is invited to come along to one of the listed meetings, which are all held at the Melbourne Camera Club Rooms, 123-5 Little Collins Street, Melbourne, or to contact the Secretary, Mr. A. Andrews, Box 930 G.G.P.O., Melbourne. Visitors are always welcome.

E.R.R.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Mr. John Kubelka, a New Australian, told members of Newcastle Photographic Society on June 22 of the latest advances of photography in the field of electronics. He discussed developments in high-speed flash and in the conversion of infra-red and ultra-violet light to visible light.

The Cine and Colour Division of the society heard a discussion on optics at the June 15 meeting. The speakers were Mr. G. Pritchard and society members, Messrs. R. Manuel and W. McCullough.

On July 6, the chairman of the division, Mr. G. Dugan, gave a practical demonstration of the mechanism of movie cameras and projectors. Competitions resulted:

June Open.—A Grade: 1, C. Collin; 2, N. Ozolins; 3, E. Newell.

B Grade: 1, C. Hirst; 2, N. Foster; 3, J. Daley. C Grade: 1, N. Tacon; 2, W. Frazer.

Colour Slide—Shipping and Industrial.: 1, J. Ralston; 2, F. Turner; 3, L. Fridrych; 4, W. Gunther.

The society will stage an exhibition in September in conjunction with Newcastle's Floral Festival. Proceeds will go to the War Memorial Cultural Centre Fund.

W.H.M.C.

BALLARAT CAMERA CLUB

At the general monthly meeting many new members were in evidence, this following the decision to form colour transparency and cine groups. Mr. W. Llewellyn, for the transparency group, reported that the second Wednesday of each month had been chosen as meeting night, and for their first meeting on June 10 members were asked to bring along their meters, cameras and six best and six worst slides, to enable assistance or advice to be given where necessary. A representative would also be nominated for inclusion on the general committee.

A report from Mr. J. Hollway, for the cine section, stated that they are endeavouring to decide on a meeting night suitable to the majority, and would also nominate a representative for the committee.

Happy smiles were exchanged when it was reported that the Melbourne 8mm. Group had suggested affiliation and offered lectures and screenings of their yearly prizewinning films and others.

There was a favourable report of the outing on May 16 when Ballarat and Geelong enthusiasts got together in the Buninyong district. Miss Porter, one of the Geelong members, consented to visit Ballarat for next month's general meeting and show colour slides, of which she has about 1300 taken on her world tour.

In the club competitions Mr. T. Golden, a new member, was successful with *Pals* in the Open section. Entries in the Set Subject, *Water View*, did not have the accent on water, and that competition was abandoned.

Some members have had success further afield. At the Moree A. and P. Society's Show, Mrs. Richmond received first and second for hand-coloured photos. At the Orange National Salon, four prints from Mr. H. Richmond and six from Mrs. A. W. Strange were hung.

The evening was nicely rounded off by the screening of three cine films, two being from newcomers and both excellent first attempts, subjects being *A Trip Round Tasmania*, *A Trip To Sydney* and *Ballarat Begonia Festival Activities*.

M.S.

PHOTOGRAPHIC SOCIETY OF VICTORIA

One of the most fascinating addresses to be given at meetings of the Society for many years was delivered by Miss Ina Watson on May 15 when she described her visit last year to 'The Biggest Monolith in the World,' Ayers Rock. The address, of course, was illustrated by a series of very fine Kodachromes taken by Miss Watson in various well-known Central Australian localities.

June 4 was a general demonstration night, when various members showed the new-comers how to go

about such jobs as making their own filters, intensifying or reducing negatives, and toning prints for special effects. As always, the demonstrations were greatly appreciated.

On June 19 Mr. F. W. Smith, of the Department of Civil Aviation, described the general set-up of the photographic section of that Department, of which he has charge, and chatted informally about some of the assignments that had been entrusted to it. These covered a very wide range of subjects, embracing several branches of photography. Although some were more or less of a routine nature others were especially interesting, and occasionally the job was enlivened by amusing incidents which it would scarcely be politic to record photographically.

The meeting at 109 Flinders Lane proved most enjoyable in spite of the fact that the principal speaker was unable to be present. Mr. Dott kindly took over at short notice with a demonstration of lighting for the photography of silverware, pottery and other still life subjects, while Mr. Hodder demonstrated the technique of make-up with the co-operation of a charming model, Miss Gilchrist. New display stands for competition prints were in use for the first time at this meeting and proved a great success. These stands rest on light steel hanging brackets suspended from the picture mouldings on the walls, and the Society is indebted to member John Smith for their design and construction. Other clubs and societies interested in constructing similar stands are invited to communicate with the Hon. Sec., Mr. E. R. Cornish, 408 Collins Street, Melbourne.

WEST AUSTRALIAN CAMERA CLUB (INC.)

There was a large attendance at the June meeting. Since moving to our larger club room, attendances have increased considerably.

Egg or Eggs was the photographic subject for the evening. The prints submitted were not numerous, but, they were of excellent quality. The authors are to be congratulated on their ingenuity in making such attractive, and in some cases very humorous, pictures of the chosen subject. Points allotted were: 1, E. Roche; 2, E. Thew; 3, E. Roche.

At our last committee meeting it was decided that we would have one commentator instead of two each evening. Mr. D. Jukes was selected to make his comments on all the prints, which he proceeded to do in his usual conscientious style.

The rest of the evening was devoted to a Flexichrome demonstration by Mr. E. Parlato of Kodak Ltd. Surrounded by quite an array of bottles of chemicals, colours and brushes, Mr. Parlato explained each step as he went along. In a very short time the picture was beautifully coloured. Mr. Parlato then invited anyone who wished, to come to the table and try out this method of colouring.

The speaker was accorded the usual vote of thanks and everyone agreed that the demonstration had been very instructive as well as entertaining. A.M.P.

THE INSTITUTE OF PHOTOGRAPHIC TECHNOLOGY

On June 20 a combined annual meeting and dinner was held at the London Hotel. The evening was a most outstanding success, no matter whether considered from business, social or gastronomic points of view.

After the President's and Treasurer's Reports were tendered with the coffee, the gathering adjourned to the ante-room for the election of office-bearers for the

year. In the meantime the banquet room was being rearranged as a theatrette.

The Council elected for the Year 1953/1954 consists of: *President*, Mr. W. J. Robertson; *Vice-Presidents*, Mr. F. D. Lugton and Mr. H. A. Tregellas; *Treasurer*, Mr. G. Harris; *Secretary*, Mr. J. Kroef; *Members of Council*, Messrs. W. A. Jackson and A. Campbell-Drury.

A Publications Editor shall be appointed at the next Council Meeting on Thursday July 16.

Mr. E. S. Smith was appointed with Mr. W. A. Jackson as delegates to the Council of the Victorian Association of Photographic Societies.

To round off a very enjoyable evening four films were screened, namely: *Canadian Trade Fair*, *Cliff Hangers*, *In on the Beam* and *The Dancing Fleece*. J.K.

KODAK CAMERA CLUB, MELBOURNE

The meeting of June 24 was the last for the year 1952-3, and with it, among other things, came the election of the following office-bearers *President*, Mr. J. Kroef; *Vice-President*, Mr. B. Stewart; *Secretary*, Mr. R. D. Chivers; *Treasurer*, Miss B. Spence. The members of the *Council* are: Miss S. Kempton, Messrs. M. Moors, F. Waghorn, R. Bryant, C. Watson-Brown, R. Nudds. The *Art Committee* are as before: Messrs. J. Kroef, F. Atkins and B. Bryant. Finally, in the matter of officials for the ensuing year, the delegates for V.A.P.S. are: Messrs. J. Kroef, and R. D. Chivers.

The result of the May print competition *Child Study*, was announced and the prize winners were: 1, Mr. J. Kroef; 2, Mr. B. Bryant; 3, Mr. J. Kroef.

We feel that the past year has seen steady progress, and a syllabus planned to arouse plenty of interest has been drawn up for the next six months. It seems to be the appropriate place to thank all the good people who helped by lecturing during 1952-3.

This being the annual meeting the remainder of the evening was spent 'at leisure' viewing some excellent Kodachromes presented by Frank Waghorn, depicting some pleasant holiday experiences. This brought down the curtain on a very successful year. With the co-operation of all I feel that the forthcoming year will be a grand one for all concerned.

R.D.C.

CHELSEA CAMERA CLUB

The club will celebrate its first anniversary, by holding a combined annual meeting and photographic display on Friday August 28, at the Nola Barber Kindergarten, Aspendale. Assistance has been promised by the V.A.P.S., which this club has recently joined. Monthly competitions have been held regularly throughout the year and the aggregate winner will be announced at the annual meeting. A special competition will also be held for August. Neighbouring clubs will be invited, together with the Mayor and Councillors of the City of Chelsea. The Kindergarten committee who have been kind enough to lend the building to the club will also be invited.

On Saturday August 29, the display will be thrown open to the general public, with a silver coin admission, the proceeds to go to the Kindergarten. It is hoped to have a good variety of prints from various sources and a special display showing the work of the club in its first year. The visitors will be entertained with Kodaslides taken by the president and others. A working bee has been formed to construct a set of display easels, and arrange all details for the successful functioning of the whole endeavour.

The club is 22 strong, and it hopes to double that number before another year has passed. C.T.K.

Y.M.C.A. Hobart CAMERA CIRCLE

A new camera club has recently been formed in Hobart to cater for both beginners and advanced workers. The office-bearers are: President, Mr. J. Dowling; Vice-President, Messrs. Jely and C. Flaws; Secretary, Mr. C. L. Hughes; Treasurer, Miss O. Viney; Committee, Messrs. R. Bhai, R. Wilson and F. Mann.

At the start we propose to hold meetings weekly at the Y.M.C.A. Hobart and the following series of lectures for the first six weeks has been arranged: 1, *How the Camera Works*, Mr. C. Flaws; 2, *Films & Filters*, Mr. J. Dowling; 3, *Developers*, Mr. C. L. Hughes; 4, *Printing*, Mr. Jely; 5, *How to Improve Your Pictures*, Mr. Maddocks; 6, *Questions & Answers*.

Many of your Sydney readers will no doubt remember our Mr. C. L. Hughes as a keen miniature worker in Sydney in pre-war days.

Visitors are particularly welcome. A darkroom is available and the club has commenced with more than 20 members.

C.L.H.

PRESTON PHOTOGRAPHIC CLUB

Mr. W. Broadhead, President of the Melbourne Camera Club, brought a collection of about 40 of his prints for exhibition on the clubroom walls at the meeting on June 15. Accompanying these, he showed several of his early prints to enable members to realise that progress to exhibition standard was not impossible to any earnest worker from quite a modest beginning. Reviewing his work, Mr. Broadhead indicated his wide range of subject matter, but recommended specialisation once a worker had found his particular field. Outlining his technique, Mr. Broadhead advocated the use of the paper negative for convenience in producing a number of copies of a print requiring control. Many questions were answered in connection with his working methods.

At the second June meeting results of the Set Subject Competition *Motion*, judged by Mr. John Bilney, were announced as follows: A Grade: 1 and 2, M. M. Baker; 3, E. H. Baxter. B Grade: 1, W. F. Stringer; 2, F. McMahon; 3, J. N. Lee.

An attractive programme has been prepared for the second half-year, and copies are now available from the Secretary.

E.H.B.

NORTHERN TASMANIAN CAMERA CLUB

The fortnightly meeting of the Northern Tasmanian Camera Club was held in the Club rooms, Queen Victoria Museum, Launceston, on June 30. Despite the shocking weather there was a large attendance of members and friends on the occasion of the Nation's Tribute to the late Harold Cazneaux, Hon. F.R.P.S. The President, Mr. John Ikin, was in the chair and spoke briefly of the work of this famous Australian pictorialist. At the conclusion of Mr. Ikin's remarks the meeting stood and observed one minute's silence as a mark of respect.

During Caz's address he spoke of 'Mr. Robinson', and the chairman pointed out that Mr. Robinson was Mr. Vaudry Robinson of Launceston, and he was very pleased to welcome this fine pictorialist, despite health, to the meeting. At the conclusion of the Nation's Tribute, some Kodachrome slides of an international character were shown.

Moving a vote of thanks to B. Nichols (sound) and B. Widdowson (projector) Mr. Ikin spoke warmly of the great assistance to the Club of Mr. Keast Burke, editor of the *A.P.-R.* who thoughtfully arranged the programme and to Mr. Thompson of Kodak Ltd, Launceston.

J.W.I.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The *Len* pays tribute to the late Mr. Harold Cazneaux, Hon. F.R.P.S. with these remarks:

"The world has lost a great photographer, for his work was so well known in International Salons.

It is a pleasing memory that Caz should have been honoured during his life time and that the evening tendered to him is recorded on tape so that future photographers will be able to hear the words of wisdom spoken by the 'Master' on this occasion.

The A.P.P.S. extends the deepest sympathy to Caz's family in their loss; however, his work will live forever."

The current issue of the *Len* contains a list of members of the A.P.P.S. whose addresses embrace all States of the Commonwealth. Articles include *My Darkroom Technique* by Norman James-Martin, *Don't be afraid of the Tripod* by S. A. Cowell and *To the Flinders Ranges* by David Vigar. The Member of the Month is Johann Kosar of Circle 1.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

An instructive lecture on natural history, supported by Kodachrome slides, was given by Mrs. A. Hewer on June 9.

The competitions on June 30 were judged by Miss F. J. Taylor and Messrs. Murray and Robinson. The results were: Class A, *Landscape*: 1, O. Truchanas; 2, A. C. Roberts; 3, A. Maddock. *Open*: 1, L. Yakavenko. Class B, *Landscape*: 1, M. R. Read; 2, R. D. O'May. *Open*: 1, Mrs. Gethen.

At the subsequent exhibition of entries Miss Taylor and Mr. Robinson spoke on composition and the necessary qualities for exhibition work.

F.G.R.

Forthcoming Salons and Exhibitions

	Approx. Closing Date
Chicago Lighthouse Exhibition of Stereo Photography	Nov. 15
Information from: Goro W. Blaha, Exhibition Secy., Chicago Lighthouse for the Blind, 312 W. Cermak Road, Chicago, Illinois, U.S.A.	
Delhi All India Salon	Nov. 1
Information from: T. Kasinath, A.R.P.S., 15 P-29 Karol Bagh, New Delhi, India.	
Kentucky Nature Salon of Monochrome and Colour Transparencies, Prints	Nov. 14
Information from: D. W. F. Furnish, Box 81, University of Louisville, Louisville 8, Kentucky, U.S.A.	
Lincoln England Salon	Nov. 8
Information from: Mr. A. J. Hawkins, Lincoln Camera Club, Lincoln, England.	
Madrid Salon	Nov. 15
Information from: Señor Secretario, De La Real Sociedad Fotográfica, XVI Salón Inter. de Fotografía, Calle Del Príncipe, 16, Madrid, Spain.	
Milwaukee Inter. Exhibition of Photography	Nov. 24
Information from: R. J. Lauer, C/o Milwaukee glove Co., 1007 S. 14th Street, Milwaukee 4, Wisconsin, U.S.A.	
New Jersey Series of Three-Colour Prints Com. petition sponsored by P.S.A.	Nov. 20
Information from: W. H. Savary, Contest Director, P.P.D., Box 221, Plainfield, New Jersey, U.S.A.	
New York State Museum Exhibition of Wild Bird Photography	Nov. 10
Information from: W. J. Schoenmaker, New York State Museum, Albany 1, New York, U.S.A.	
Rio Inter. Exhibition of Associação Brasileira De Arte Fotográfica Rio de Janeiro	Nov. 1
Information from: Associação Rio-Grandense de Fotografia Profissional, Caixa Postal 3089 Porto Alegre, R.G.S., Brazil.	
Santiago Inter. Salon of Photographic Art	Nov. 4
Information from: Foto Cine Club de Chile, Huérfanos 1225, Oficina 14, Santiago, Chile.	

The 'Last Page'

Exhibition organisers should not overlook the members of *The Australian Portfolio Photographic Society* when mailing supplies of entry blanks to the societies. Sixty-eight forms should always be earmarked for this important mailing.

It was good to learn from the columns of the *Adelaide Advertiser* (July 4th,) that an important assignment had come the way of Keith Neighbour, young South Australian Government Architect and *A.P.-R.* contributor. He is going abroad to spend a year studying hospital architecture at the University of Pennsylvania which has awarded him a fellowship, but in addition he will visit the United Kingdom at the request of the South Australian Anti-Cancer Campaign Committee. (Later we learn that he was awarded a Fulbright Scholarship.)

Following on a donation from Mrs. Stuyvesant Peabody, in honour of her late husband, the noted photographer and prime mover in the founding of the camera club movement in the United States, *The Art Institute of Chicago* has commenced to purchase prints by contemporary photographers. Donations to the collection are also being accepted.

DUPLICATE SLIDES

THIRD "A.P.-R." KODACHROME CONTEST

A set of duplicates of the "Fifty-six Best" has been prepared and will shortly be available to clubs for projection evenings. Early application should be made to the Editorial Office; if possible, alternative suggested dates should be furnished in application in order that the circulation can be efficiently organised.

(N.B.—Applications have already been received from the Brisbane Camera Group and from the Melbourne Camera Club.)

Eight slides have been selected for full colour reproduction, probably in the issue for December. These selected transparencies are the work of the following competitors: A. J. Anderson, J. P. Carney (2), Rev. A. H. M. Ellison, A. C. Redpath, Joy Sheppard, J. N. Thompson, and K. H. Westgate.

Speakers at the 1953 Henry Lawson Memorial Evening arranged by the *Fellowship of Australian Writers* (Sydney) included: Mrs. Henry Lawson (Bertha Lawson), Will Lawson, Mrs. Bartlett Adamson and the Editor. The latter spoke on the close relationship of the Gulgong photography of Beaufoy Merlin and the people and the scenes described by Henry Lawson. It is planned for this topic to be reviewed in the *A.P.-R.* in a forthcoming chapter of *Gold and Silver*.

It was interesting to see in the pages of *South African Photography* for March-April, 1953, a reprinting of A. G. Gray's article "Those Rolling Hills". This originally appeared in the *A.P.-R.* for Feb. 1949. Which reminds us—there's a wealth of good ideas to be found in those back files (and, of course, we have plenty of most back issues).

Full marks to progressive *Eastern Suburbs Camera-mateurs* (Sydney) for organising and carrying through the first recent instructional series (that we know of) in the contentious art of photographic judging.

NATURE PHOTOGRAPHY EXHIBITION AND COMPETITION

The Victorian Association of Photographic Societies, in association with *The Field Naturalists Club of Victoria*, is holding the above function at Prahran Town Hall, on the 19th, 20th and 21st October, 1953. The competition is an open event, no entry fees or entry forms being required, although salon presentation and mounting is specified. There will be three trophies while all accepted prints will gain the Association's sticker. Additional details are obtainable from the first-named body (N. B. Crouch, Hon. Sec., 15 Denver Crescent, Elsternwick, S4, Vic.)

Sydney newspapers of February 24 contained details of the generous legacy of the late Sir William Dixson. It was stated that he had left to The Public Library of New South Wales shares worth £100,000 and directed the Trustees "to use the bequest to set up and administer the 'William Dixson Foundation'." He stipulated that the objects of the foundation should be: Printing in modern type or photographic reproduction of historical manuscripts relating to Australasia or the Pacific, for students and others; translation from foreign languages of manuscripts, books and documents relating to Australasia and the Pacific; reprinting books and documents which have become so scarce that they are not available to students; retention of membership of the Royal Geographical Society, the American Geographical Society and the Marine Research Society of England.

The *P.S.A. Journal* for Feb. 1953 contains a full statement of the Society's clarified policy as regards Honours.

The titling and dating of the Chas. Bayliss reproductions, which appeared in the July issue represented a fairly difficult 'detective assignment' for none of them carried the desired information. Authorities of every type were consulted, these including experts on events of the day, names of merchant ship and men-of-war, and botany. As for the latter angle, the illustration appearing on page 418 was the subject of careful study by Dr. Beadle and other members of the Botany Dept. of The University of Sydney. The scientists report that the vegetation can be readily recognised, this including the Sturt's Desert Pea, the Hummock Bush, the grass tussock, Miljee, etc.

NINTH NEW ZEALAND INTERNATIONAL not to be held in 1953

It appears that the *A.P.-R.* Salon Calendar for September listed the above Salon in error. It now appears that the old salon series has been discontinued and that the matter of *N.Z. International Salons* is in abeyance until 1954, by which time it is hoped that the new *Photographic Society of New Zealand* will have taken over the responsibility.

Why not plan your picture taking ahead this year so that you don't miss the highlight of spring? It is without question one of the most colourful seasons for the camera.

Make Pictures Indoors by Open-Flash

with the ever-reliable
**BABY SASHALITE
PHOTOFLASH BULBS**

Flash pictures indoors are within the reach of anybody owning a camera with a B or T shutter setting. It's so easy, too, by the open-flash method—just open the shutter, fire the Baby Sashalite from an ordinary torch (with an adapter), and close the shutter. Of course, Baby Sashalites are equally as good for synchronised flash—they're clean, safe and dependable. Available in E.S. base only. Ask an assistant at your nearest Kodak Store on how to make pictures by the open-flash method.

PRICE: 1.9 each

Stocks subject to local shipping conditions



From Kodak Dealers Everywhere

Restore the Natural Colour to your Prints with a... MORGAN PHOTO OIL COLOR OUTFIT

There's endless fun to be had from tinting snapshots or enlargements—and it is quite easy to do with these new and improved oil colours. No special artistic skill is necessary; the picture is there to guide you, and as the colours are transparent they are very easily applied and controlled.



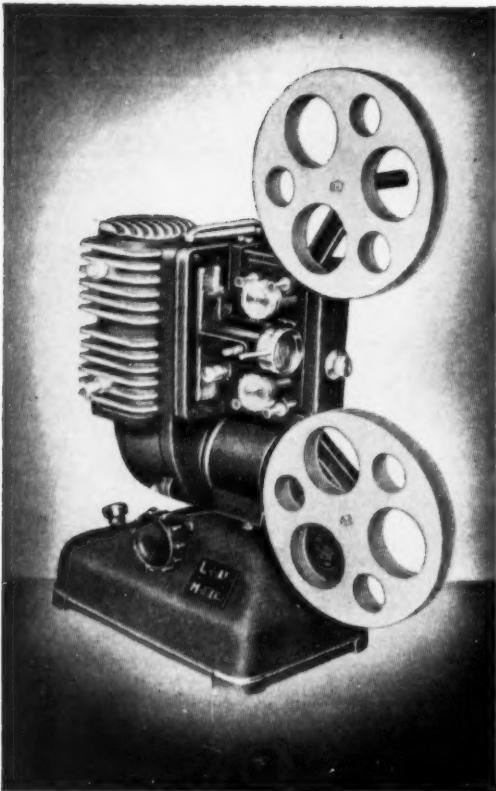
The range of the Morgan Photo Oil Colour Outfit comprises fourteen different colours (capable of producing almost any tint or shade) having the strength, brilliance and permanence equal to the standards for artists' oil colours. The complete outfit contains one tube of reducing medium, an instruction leaflet, and one tube of each of the following oil colours: Flesh, yellow, orange, light brown, scarlet, carmine, violet, light green, viridian, deep green, sky blue, prussian blue, neutral tint, and deep brown.

PRICE:

30.9 per set 2/1 per tube

Stocks subject to local shipping conditions

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Presenting:

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16mm. PROJECTOR

... for projection excellence, reliable service, and ease of handling—a popular choice for schools and clubs as well as for amateur home enthusiasts.

- Exceptionally reliable for general purpose screening—particularly over long periods.
- Designed for use with 110- or 240-volt AC current—is readily adjustable to either voltage.
- Air cooling system for 50-volt 250-watt projection lamp is provided by special fan.
- Optical system consists of double condenser lenses and reflecting mirror.
- High-quality Polar 2" f 1.6 projection lens gives uniformly distributed light of brilliant intensity.
- Is adjustable for quick and easy centring of projected image on screen.
- Cleverly designed to permit ready access to working parts (for cleaning or removal). Oiling holes set at vital points.
- Dual switch control prevents lamp from lighting until cooling fan is operating.
- Control knob for varying projection speeds.
- Accommodates 400ft. reels; weight, 22½ lbs.; size, 15½" x 10½" x 7½".
- Complete with attractive portable case.

PRICE: £82.9/-

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Make Your Own Fades with

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Here is a new aid to help you improve the editing and presentation of your home movies by the use of fades—a handy means by which you can add rhythm and continuity to film sequences. Kodak Cine Fade Solution is a balanced solution of dyes to give a neutral dye with a slight blue cast—a feature to suit both black-and-white and Kodachrome films. The actual dyeing is carried out by immersing the films in the solution for the required time. Special effects are obtained by brush application. Available in 8-oz. bottles.

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Makes a far better job of colouring matte prints when you're using coloured pencils such as Stabilo Pencils or Color Kwik Crayons, or when you're using photographic oil colours. A very light application over the print prepares the surface for easier and better blending of colours. In ½-oz. bottles.

Price 1.3

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PELMET VISUAL EXPOSURE METER

Just wear it on your wrist like a watch—always handy for use, always safe from loss or damage. There is a pocket model, too, if you prefer it. You can rely on the accuracy of the Pelmet meter because each step-wedge is individually perfected by electronic control and tested with a densitometer—a process which ensures a well-exposed negative every time. It incorporates the latest film speed information to give accurate readings, simply and quickly. All-moulded in sturdy bakelite.

Prices: Wrist Model, 33.3; Pocket Model, 22.9

Revised

CINE-KODAK TITLING SERVICE

Kodak announces that the Cine-Kodak Titling Service has been revised to the effect that Cine-Kodak Titles, 8mm. and 16mm., in black-and-white and Kodachrome, can now be prepared only from wording or designs supplied by the customer on suitable title cards.

The standard size of these cards is 6½" horizontal by 5½" vertical, while the actual design or wording is to occupy an area not exceeding 5" horizontal by 3½" vertical. These Cine-Kodak Titling Cards are available (in packets of 12 sheets) from any Kodak Store in a selection to suit either black-and-white or Kodachrome titles. Ask to see them.

Price: 3 - per packet of 12

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

2208—Flexaret II, $2\frac{1}{4}'' \times 2\frac{1}{4}''$ twin lens reflex, Meopta f/3.5 coated lens, Prontor S shutter, always-ready case	£37/10/0
2262—Voigtlander Bessa II, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Heliar f/3.5 coated lens, Compur-Rapid shutter, haze filter, adapter	£40
2246—Rolleiflex Automat, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, twin lens reflex, Xinar f/3.5 coated lens, Compur-Rapid synchro. shutter, lens cap, hood, always-ready case	£85
2231—Ensign Ranger I, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Ensar f/6.3 lens, 3-speed shutter	£7
998—Zeiss Ikon Ikonflex II, $2\frac{1}{4}'' \times 2\frac{1}{4}''$ twin lens reflex, Tessar f/3.5 coated lens, Compur-Rapid shutter, 3 filters, lens hood, always-ready case. Price	£60
921—Ensign Auto-Range, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder Price	£25
2243—Kodak Reflex, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, twin lens, K. A. f. 3.5 coated lens, 5-speed Diomatic shutter, always-ready case	£34
2691—Ensign Commando, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder Price	£40

CINE

2228—Dekko Camera, 8mm. double run, Dallmeyer f/1.9 lens, 8, 16, 24 and 32 frames per second. Price	£52.10.0
976—Kodascope 16mm. Projector, Model D, 400W., 110V. lamp, leads, 1" Kodak projection lens, 4" Kodak projection lens, resistance, case. Price	£35
200—Johnson Amateur Splicer, for 16mm., 8mm. and 9.5 mm., Complete.	£3
2266—Weston Cine Exposure Meter, strap, box and instructions	£4.10.0
200—Cine Film Reader and Inspection Viewer, lead, screen. For 8mm., 16mm. and 9.5mm. films. Price	£4.10.0
2229—Emel C-93 Camera, 8mm., double run, turret head, 12.5mm. Cinor f/1.9 coated lens, 23mm. Cinor f/2.5 coated lens; 50mm., Cinor f/2.5 coated lens; 2 viewfinder framing lenses, backwinding key, 3 caps, and case	£120

SUNDRIES

2256—Bertram Amateur exposure meter	£6.10.0
200—Microfilm Reader. Complete with lenses, and frames	£9
2255—Nebro 2" x 2" Transparency Viewer	£3.10.0
2247—Ross Stepruva 9x35 Binoculars, coated lenses, case, strap and box	£37.10.0
200—Johnson Adjustable Apron Tank, 3 aprons, 127, 120, 620, 616 116	£4

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

403—Six-20 Kodak "C", Kodak f. 4.5 lens, Compur shutter	£13.10.0
887—Ensign Auto-Range, Ensar f. 4.5 lens, coupled rangefinder	£33.10.0
964—Ensign Selfix 420, Ensar f. 4.5 lens, Compur shutter, leather case	£14.10.0
991—Flexaret III, Meopta f. 3.5 lens, Prontor shutter, always-ready case	£33.10.0
1013—Ensign Ranger II, Ensar f. 6.3 coated lens, 3-speed Trikon shutter	£13.17.6
1080—Super Ikonta Model 530/2, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Tessar f. 4.5 lens, always-ready case	£38
1098—Six-20 Brownie "D", built-in portrait lens, Price	£1.17.6
1115—Six-20 Kodak "A", f. 4.5 lens, 4-speed shutter, Price	£15.10.0
1124—Ensign Selfix 16-20, Xpres f. 3.5 coated lens, 8-speed shutter	£25
1130—Zeiss Nettar, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Novar f. 4.5 coated lens, leather case	£14.7.6
1135—2A Autographic Brownie, rapid rectilinear lens	£4.10.0
1141—Six-20 Brownie (Box), built-in portrait lens, Price	£1
1144—Six-20 Brownie "E", built-in portrait lens and filter	£2.5.0

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

1038—Ensign Ranger I, 8 on 120, Ensar f. 6.3 lens 3-speed Trikon shutter	£12
1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f. 3.5 lens, coupled rangefinder, always-ready case	£45
1034—Foca Model I, 24 x 36mm., Oplar f. 3.5 coated lens, always-ready case	£35
11162—Flexaret II, f/3.5 coated lens, Prontor II shutter, always-ready case	£35
11153—Jiffy Kodak, 8 on 127, doublet lens	£5.2.6
11143—Duaflex, with Flashholder. Good condition, Price	£5.10.0
11158—Brownie Reflex. Excellent condition	£2.17.6
11171—Ful-Vue Model 2, case. Good condition, Price	£2.10.0
11167—Six-20 Folding Brownie. Good condition, Price	£5.10.0
11168—Kershaw Raven, f. 6.3 lens, 3-speed shutter, Price	£6.15.0

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CAMERAS

418—Agfa Karat, (12 exp.), 35mm., Solinar f 3.5 lens	£12	9694—Zeiss Contax, 24 x 36mm., Biotar f/2 coated lens, speeds 1 sec. to 1/1000, delayed action, always-ready case	£105
488—Ensign Selfix 420, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Ensar f 4.5 lens, 4-speed shutter	£13 5 0	9690—Leica IIC, 24 x 36mm., Elmar f 3.5 coated lens, speeds 1 sec. to 1/1000, always-ready case, Price	£75
820—Finette, 24 x 36mm., f 4.5 lens, always-ready case	£6	9686—Flexaret II, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Mirar f 3.5 coated lens, speeds 1 sec. to 1/500, always-ready case, Price	£22 10 0
823—Goldi, 16 on 127, f 4.5 lens, Vario Shutter, Price	£9 15 0	9683—Argus Model CII, 24 x 36mm., Cintar f 3.5 lens, speeds 1/10 to 1/300, coupled rangefinder, Sixtus exposure meter, always-ready case	£27 10 0
835—Six-16 Kodak Jiffy, Twindar lens	£6	9604—Baldina, 24 x 36mm., Radionar f 3.5 lens, speeds 1 sec. to 1/300, rangefinder, always-ready case	£18 10 0
841—Six-20 Kodak "A", f 4.5 lens, 4-speed shutter, Price	£12 15 0	9602—Kodak 35, Anastigmat f 4.5 lens, speeds 1/10 to 1/125 and B, always-ready case	£12 10 0
860—Ensign Selfix 420, Ensar f 4.5 lens, 4-speed shutter	£12	9600—Rolleicord, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Xenar f 3.5 coated lens, Compur-Rapid shutter, lens hood, 2 filters, always-ready case	£55
869—Rolleiflex, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Tessar f 4.5 lens, always-ready case	£21	9599—Ensign Popular Reflex, 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$, Aldis f 4.5 lens, focal plane shutter, Graflex back, 2 D.D. slides, case	£20
879—Weltini, 24 x 36mm., Schneider f 2 lens, Compur-Rapid shutter	£40	9598—Voigtlander Bessa II, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Heliar f 3.5 coated lens, Compur-Rapid shutter, flash synchronised, always-ready case	£45
885—Ensign Selfix 320, f 4.5 lens, Vario shutter, Price	£8	9596—Zeiss Super Ikonta, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Tessar f 3.8 lens, Compur-Rapid shutter, lens hood, two filters, always-ready case	£45
2002—Rectaflex, 24 x 36mm., Biotar f 1.5 coated lens, coupled rangefinder	£133 10 0		
2003—Finetta, 24 x 36mm., f 4.5 lens	£8		
2004—Six-20 Kodak Jnr., f 8.8 lens	£4		
2006—Balda Jewella, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, f 6.3 lens	£6		
2015—Leica II, 24 x 36mm., Elmar f 3.5 lens, always-ready case	£45		
2022—Zeiss-Ikon Ercona, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Novar f 4.5 lens, Prontor synchro. shutter	£16		
200—Ensign Commando, Ensar f 3.5 lens, Epsilon shutter, built-in rangefinder	£45 16 0		
200—Ensign Auto-Range, Ensar f 3.5 lens, Epsilon 8-speed shutter, built-in rangefinder	£45 16 0		
200—Ensign Auto-Range, Ensar f 4.5 lens, 8-speed shutter, built-in rangefinder	£29		
200—Gallus Derlux, 16 on 127, f 3.5 lens, case	£12		

CINE

2008—Bell & Howell 8mm. Sportster Cine Camera, f 2.5 lens. Complete with 1" Cooke Kinic f 1.5 telephoto lens and case	£77
200—Emel C96 Cine camera, 8mm., Berthiot f 2.5 lens	£46

LENSSES

200—14', f 5.6 lens	£10
2018—Bausch & Lomo, 4" x 5", Tessar f 4.5 lens, Price	£9 13 6

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CAMERAS

9671—Retina I, 24 x 36mm., Xenar f 3.5 lens, Compur-Rapid shutter, always-ready case	£25
9670—Exakta Varex, 24 x 36mm., Biotar f 2 coated lens, speeds 1 sec. to 1/1000, direct finder prism, lens hood. Mint condition	£150

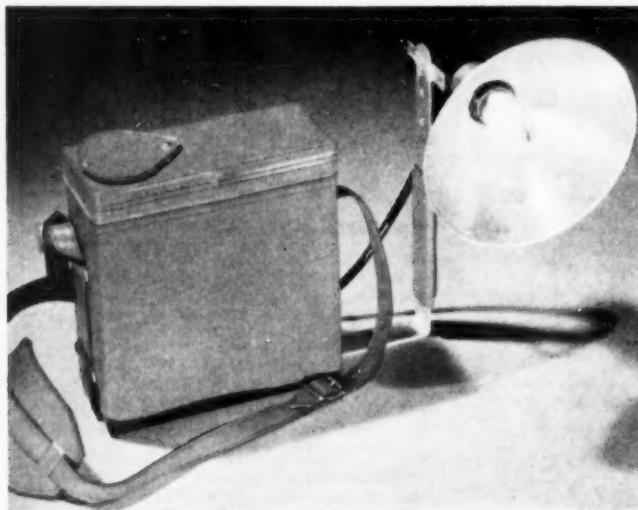
9694—Zeiss Contax, 24 x 36mm., Biotar f/2 coated lens, speeds 1 sec. to 1/1000, delayed action, always-ready case	£105
9690—Leica IIC, 24 x 36mm., Elmar f 3.5 coated lens, speeds 1 sec. to 1/1000, always-ready case, Price	£75
9686—Flexaret II, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Mirar f 3.5 coated lens, speeds 1 sec. to 1/500, always-ready case, Price	£22 10 0
9683—Argus Model CII, 24 x 36mm., Cintar f 3.5 lens, speeds 1/10 to 1/300, coupled rangefinder, Sixtus exposure meter, always-ready case	£27 10 0
9604—Baldina, 24 x 36mm., Radionar f 3.5 lens, speeds 1 sec. to 1/300, rangefinder, always-ready case	£18 10 0
9602—Kodak 35, Anastigmat f 4.5 lens, speeds 1/10 to 1/125 and B, always-ready case	£12 10 0
9600—Rolleicord, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Xenar f 3.5 coated lens, Compur-Rapid shutter, lens hood, 2 filters, always-ready case	£55
9599—Ensign Popular Reflex, 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$, Aldis f 4.5 lens, focal plane shutter, Graflex back, 2 D.D. slides, case	£20
9598—Voigtlander Bessa II, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Heliar f 3.5 coated lens, Compur-Rapid shutter, flash synchronised, always-ready case	£45
9596—Zeiss Super Ikonta, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Tessar f 3.8 lens, Compur-Rapid shutter, lens hood, two filters, always-ready case	£45

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CAMERAS

8628—Ensign Auto-Range, 12 or 16 on 120, Ensar f 4.5 lens, Epsilon shutter, case, yellow filter	£22
7337—Argus, 24 x 36mm., Cintar f 3.5 coated lens, case, flash attachment	£25
9040—Six-20 Kodak "A", 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, Anastar f 4.5 lens, Epsilon 8-speed shutter, Autoknips timer, K.A. Flashholder	£17
9353—Exakta, 1 $\frac{1}{2}$ x 2 $\frac{1}{4}$, Exaktar f 3.5 lens, focal plane shutter, case	£30
9387—Flexaret, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Mirar f 4.5 lens, Prontor II shutter, always-ready case	£31
8592—Photavit 35, 24 x 36mm., Xenar f 3.5 lens, Compur-Rapid shutter, cassette loader, 4 cassettes, lens hood, case	£18
8679—Kodak 35, 24 x 36mm., K.A. Special f 3.5 lens, No. 1 Kodamatic shutter	£20
8866—Ensign Auto-Range, 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$, Tessar f 4.5 lens, Compur shutter, coupled rangefinder, 2 filters, portrait lens, lens hood	£15
8764—Leica IIC, 24 x 36mm., Summarit f 2 lens, focal plane shutter, lens hood	£90
8839—Ensign Auto-Range, 12 or 16 on 120, Ensar f 3.5 lens, coupled rangefinder, always-ready case	£25

Kodak Announces the Astounding . . .



PALEC “G 150” SPEED FLASH

A small, lightweight outfit giving an astonishing performance for 30 Joules.

It's a fact—the new Palec G150 does a job you would expect from a 100-Joule unit. Economical, too, as well as being surprisingly light in weight. What's more, it is backed by a highly-efficient Australian factory maintenance service.

POWER UNIT . . .

. . . is housed in an aluminium case with hinged lid, the whole being fitted into a soft leather carrying case with zippered lid and padded shoulder strap. It uses four cycle lamp batteries. A swivelling leather cover gives access to the main output socket and operating switch. The electrical circuit is such that there is a self-stabilising effect—the maximum voltage will not rise above 2100 volts, thus ensuring complete uniformity in photographic exposure. The main storage condenser has a nominal operating voltage of 2700 volts, thereby providing a considerable safety margin. The output is interlocked electrically so that the Power Unit cannot be charged until the main outlet plug is inserted. The unit is finished in iridescent hammer-glow lacquer

FLASH GUN . . .

. . . is very light and compact, and features a scientifically-designed paraboloid reflector with a 'specular' finish aluminium surface. The bakelite container behind the reflector contains the pulse transformer, the neon voltage indicator, and the power and synchronising leads. At the rear of the reflector is attached a duralumin camera bracket which permits mounting of the camera in both vertical and horizontal positions.

PERFORMANCE . . .

Using Kodak Super-XX Film and Kodak D-72 Developer, a Guide Number between 120 and 200 is obtained, depending on reflection from walls, etc. At f/16 with the above film and developer, satisfactory performance is obtained at 10 feet. This performance, which is particularly impressive for an electronic flash unit of such small size, is due principally to the highly-efficient reflector system recently developed, and compares most favourably in performance with the conventional 100-Joule unit. For Kodachrome K135 (Daylight type) a guide number of 25 may be used.

SPECIFICATIONS

POWER UNIT:

Energy Output	30 Joules
Guide No. with Super-XX	120-200
Operating Volts	2000
Main Condenser	15uf. 2.7 k.v.
Dimensions	8 x 7½ x 3 inches
Weight	8½ lbs.
Batteries	4 Cycle Lamp Type
Build-up Time	1½ to 4-5 secs.
Flashes per set Batteries	400

FLASH GUN:	
Reflector	7" Paraboloid Spec. Alum.
Finish	Irr. H.-G. Lacquer and Satin Alum.
Flash Tube	Mullard L.S.D.3.
Tube Life	10,000 Flashes.
Flash Duration	100 Microseconds.
Weight	Gun and Leads: 1 lb. Bracket: ½ lb.

PRICE: £82/15/6 (Without Batteries)

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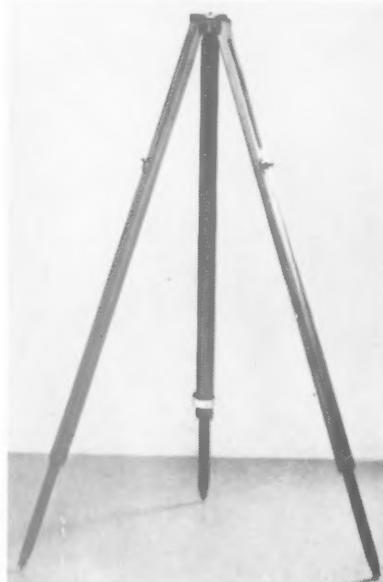
ZENITH WOODEN TRIPODS

ZENITH WOODEN

2-SECTION TRIPOD

Combines rigidity and light weight in a tripod characterising thoughtful design and sound construction. The screw collar-lock system enables the extension legs to be tightly gripped so that the tripod height is variable as desired between 26½ and 47½ inches from floor level. Its natural or black varnish all-wood construction is most attractive and permits the two-section feature to fold up into an overall length of 27¾ inches. Fitted with a 2½-inch solid aluminium head. Has spiked tips to prevent slipping, a standard tripod thread, and a white plastic strap to secure the legs when folded. Weight: 1½ lbs.

Price: £2/12/3



ZENITH WOODEN

3-SECTION TRIPOD

As well as incorporating all the prominent characteristics of the two-section model, its three-section construction provides for an extension range of 19 to 44 inches from floor level. It is more compact in that it folds up into 21 inches overall. Weight: 1¾ lbs.

Price: £4/10/9

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The teacher has acquired a new and wonderful tool in photography. It makes facts vivid and clear. Instruction becomes easier, quicker, and far more interesting. For the child—and the adult, too—new ideas and new skills are more readily acquired and appreciated.

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